

# THE INLAND PRINTER

Volume 81 AUGUST, 1928 Number 5

## Following the Fashions in Color

By WALDON FAWCETT

*Every store is a blaze of color, for color is king and the buyer's dollar a subject. Fine for the merchant, and likewise for the printer—if kept within reason. Reckless splurging in color, though, is bad business. This article presents the Federal attitude on the situation*

PROFITABLE as the latter-day craze for color has been to the exponents of the graphic arts, probably many producers of printing will welcome the movement to bring about an ordered and orderly use of color. It is not that there is too much color in modern industry, even though the tide of color has flowed from motor-car bodies all the way to the most commonplace pots and pans in the kitchen. Rather is the difficulty to be found in the lengths to which competition has driven color diversification. Fashions in color are being changed so rapidly that chaos threatens.

Upon superficial glance it might be urged that this is a worry for the manufacturer of color-splashed commodities rather than for the practical printer and engraver. Closer inspection reveals a contact, indirect, to be sure, but widely influential. Just in proportion as the captains of industry are demanding that their products shall be pictured in the colors in which they are dressed for market, is it a matter of concern to typographers and pictorialists that color shall be kept within bounds. The graphic arts have been fairly taxed, as it is, to keep pace with industry's sudden conversion to the spectrum. If we are to allow commercial self-expression to run riot in an infinite variety of individualistic tints and shades, the burden will bear heavily upon the art preservative.

It is perhaps natural that if anything is to be attempted in organized restraint or rationing of color use, the

Federal government should be called upon to sponsor the reform. Similarly it is logical that this economic problem should be referred to the Division of Simplified Practice of the United States Department of Commerce. Although the threatened color congestion involves supplementary features rather than primary objects in industry, the problem is essentially the same as in an overextended commodity line, namely, an excess of varieties. In addition, moreover, there is a delicate psychological factor. Certain students of public taste and of advertising technic contend that there must be a curb upon the present color license lest the public become surfeited and color, as such, lose much of its new-found appeal.

### An Appeal to Uncle Sam

Manufacturers of kitchenware and housefurnishings were the first industrialists to grow fearful of a color debauch and to ask Uncle Sam for counsel. In fields occupied by utilitarian specialties—brushes, mops, fountain pens, washing machines, vacuum cleaners, or what not—the advent of color had, in the beginning, been hailed with delight. It afforded the producers of various standard articles an alternative for that “styling” which has been featured in wearing apparel and luxury lines and which has rendered the consuming public restless for novelty. This sole dependence upon color has, however, begotten its own complications. The quest for innovations has led to a repertoire of color gradations

that is at variance with the modern ideal of closeknit merchandise stocks and rapid turnover. Incidentally, the color madness is bringing off-shades and freakish tints that are baffling to inkmakers and printers.

When the officials at the Department of Commerce were asked to lend moral support to the effort to bring about the rule of reason in color, they made one stipulation. They would do anything to help the forces of industry agree upon policies of color concentration. But the Government must not be placed in the position of censoring color, seasonally or otherwise, nor of seeming to dictate a scheme of color standardization. This attitude is in line with the policy which obtains in the same quarter with respect to the simplification of packages, shipping cases, commodity containers, and other such items.

From the earliest days of the Government's attack upon excess variety in industry, the evangelists at the Department of Commerce have taken the position that there may be waste, or at least extravagance, in the “dress” of goods. At the same time this field of commodity “get-up” has been considered as being well beyond the province of a governmental leveling operation. Federal leaders of industry in its self-imposed reforms feel free to encourage producers or packers to weed out odd measures or fractional quantities for which there is little demand. There is no disposition, however, to put into uniform the units of marketers who are using distinctive cartons or covers

for the sake of their recognition value. Respect for the package which performs a trade-mark function has kept these officials in a "hands-off" attitude with respect to packages in the fields of confectionery, toilet goods, etc., where gift and display packages have duties aside from commodity carriers and where the unique wrapper or receptacle is a clue to identification.

The most that the department staff has suggested, in the face of indulgence in individuality, is that the printing industry and other sources of supply should be so organized that the individualist in packaging shall pay for the isolation he demands. In other words, Uncle Sam, in his simplification cult, accounts it equitable that the trader who will accommodate himself to stock models of containers, packages, etc., should have the benefit of whatever economies accrue through quantity production. He who strives for originality would be permitted to be as bizarre in his packaging as his taste prescribes, provided he be willing to pay, as premium, the entire cost of his adventure, rather than to leave any portion of this investment to be included in the overhead of the standard or staple production which foregoes individuality.

A parallel of this attitude with respect to packaging also represents the governmental reaction to the color epidemic. Uncle Sam would not say nay to any devotee of color who is willing to sustain single-handed the whole burden of color invention or the evolution of an original color scheme. At the same time, the simplification officials feel that there is much to be said for a concert of action which would allow the public ample latitude for indulgence of color preferences and yet would free the market of that infinite variety of color expressions, differing in only minor degree, which now threatens. From this necessity has been born the idea of "color rotation" in serving the public's needs.

### A Familiar Principle

Color rotation on the part of the industries recently converted to color is but an adaptation of a principle well known in the fields of textiles and apparel. From time out of mind, milliners, hatters, tailors, dressmakers, etc., have sought to give spur to replacement by featuring successive colors as the approved modes of respective seasons. Now this idea of giving vogue to selected colors, by power of current fashion, is to be transplanted to the fields of domestic decoration, home and office furnishings, etc. The plot is to change the color card every year or each season, and also to provide, at each turn of the kaleidoscope, an ample

range of colors to allow latitude to personal preferences, but to avoid, through coöperation, an unbridled race for color in which every contender for trade would be tempted to match whatever colors be offered by competitors.

While sympathetic to the idea of color rotation as a cure or preventive of color indigestion, the Department of Commerce heads are anything but antagonistic to the advent of color in lines of staple merchandise long characterized by a drab monotony of appearance. Indeed, the specialists in stock consolidation profess to see, in the trend to industrial simplification which has prevailed this dozen years past, a sound prelude for the current rise of art in industry. The theory at Washington is that, with inventories reduced through concentration on stock models, manufacturers are in a position to cater to the esthetic age by investing all manner of utilitarian items with a little more beauty and a little more color than in the past.

### A Color-Sensitive Public

For printers and their allies in the graphic arts, the impressive consequences of the new spirit of color in industry will result from the popular education in color. Thanks to the advertising and promotional effort of the new disciples of color in trade, the public has become not merely color-conscious but color-sensitive to a degree undreamed of a few years ago. Since printers are being called upon to furnish the charts and textbooks for this education in color, as well as to cater, in their products, to the lately graduated color sophisticates, it is worthwhile, in passing, to examine ways and means of coaching the public on matters of color.

As a matter of fact there are two formulas, or, rather, two versions of the latter-day technic for teaching the language of color and the relation of color to human moods. One curriculum is designed to familiarize salespeople with the subtleties of color, to the end that they may better serve customers who are puzzled by the color equation or in doubt as to the ethics of color combinations. The other species of self-schooling is intended to cultivate in the everyday individual a sense of color, color balance, and color harmony that will enable a shopper, unaided, to suit color to an occasion, a subject, or an environment. With all the self-helps that are being made available there is little excuse for the most isolated householder to use "warm" colors when "cool" colors are needed, or to place in proximity to one another colors that violate all the principles of harmony when they appear together.

The printer comes in on this popular uplift of color in the role of author or publisher of the literature of color education. Perhaps no printer, whatever his own contributions, has full conception of what the past few years have wrought in color charts, color guides, color manuals, etc. One type color-harmony keyboard or chart, which is in use in some fifty different industries, embraces ninety-six colors—full spectrum colors, neutrals, and blends—which make possible fully twenty thousand color combinations. It will be recalled that the first National Distribution Conference, held under the auspices of the Chamber of Commerce of the United States, formally approved a plan of standard colors, hatchings, and Ben Day stipples for market-analysis charts. The system was evolved because a committee of the conference came to the conclusion, after investigation, that the graphic value of colors in chart-making had been almost wholly overlooked and that means must be found to use colors in relation to each other and with due recognition of the connection of the several colors with the relative standing of the facts which they represent.

No less than by the main color charts have the resources of the printing industry been taxed to produce the special charts which have as their purpose the automatic specification of color combinations. Quite typical of this class is the color-harmony chart for use in home-furnishing. This device prescribes the proper color schemes or color combinations for walls, floors, hangings, upholstery, and accessories in any given room. Even more intimate in function are the charts of becoming colors designed to show the correct and fashionable colors for the clothing of the consultant, considering shade of hair, tone of skin, and color of eyes.

### Conservatism Will Help

Within the printing industry the demands of the color age have brought developments in mechanical processes in order that the colors of industry may be faithfully recorded and exploited. Thus a concern that recently brought out a new line of kitchen utensils in color spurred its catalog maker to the invention of a water-color process, so called, of flat-tone printing which carries to some degree the effect of pastel painting and pictures the enameled kitchen utensils with the artistry of a hand-tinted representation. Busy with the mechanical problems of color reflection, the printing industry might find welcome relief in a system of color rotation by industry which would place in production at any one time a conservative range of colors.



# Would You Send Forth a Salesman Dressed Like a Clown?

By COLEMAN N. EVERETT

A FULL-PAGE advertisement for one of the New York papers was published in one of the papers of my home town, Chicago, several weeks ago. Featuring it, and at the top, was a large pen-and-ink illustration, here shown in miniature, representing, perhaps, the skyline of lower Manhattan as seen from the Battery. I say perhaps because it is just a bunch of skyscrapers with a ship in the foreground. There's no question, however, but that most any ten-year-old child could have drawn the picture. Yet, it is signed with a French name—to give it atmosphere, I suppose, and the "imported" quality.

That illustration would have been turned down as amateurish five years ago. Today it is accepted. Why? Because we have a new style, thank you—and it is called "Modernism."

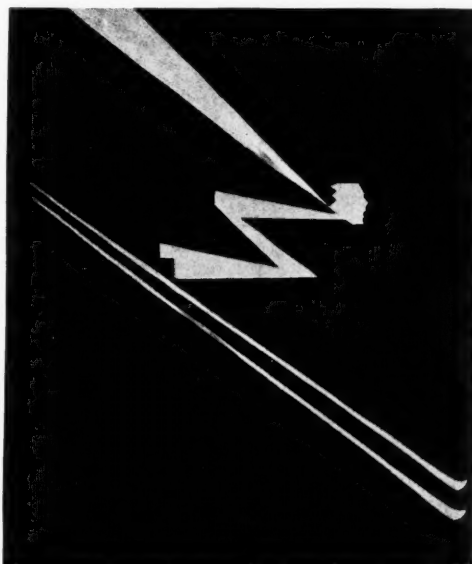
Some interesting things in the way of art have been done in what is known as the modernistic, futuristic, cubistic style. The skier illustration I am showing is one. M. G. Hughes, the artist, describes modern art in connection with this picture as follows: "Swift against the sky—a skier. A fleeting impression. Modern art is the attempt to catch and transpose just such momentary visions. This is best done by obliterating all details and emphasizing the main feature. With a skier it is speed—straight or jagged lines—parallel and of varied widths to give a feeling of rapid action. Line expresses width and also length. Thickness requires mass. Simplify the whole to three tones—black background, white figure, and gray thickness. The eye is compelled by the contrast of the black and the white, and 'sees around' by the gray. The point is to catch the mood—the sensation." Good stuff, I say.

Applied to the right subject—particularly when the object is to symbolize the big idea rather

What price effectiveness? Do absurdity and illegibility stir the prospect, beauty and readableness leave him cold? Are first principles to be scrapped? Don't miss this!



Depending on your point of view, and taste, you must credit or debit modern art for pictures like this



A picture like this, reflecting the true principles of modern art, is very effective—in the right place

than, as will always be necessary in many cases, to provide a true likeness—modernism in art has decided potentialities. Where there is one picture actually in key with the modern idea, there are dozens of poorly drawn illustrations that are paraded and accepted as modern art. Hundreds who cannot draw are now modernistic illustrators and painters. Doesn't that in itself look bad?

Serious craftsmen are doing some interesting things along modernistic, that is, geometrical, lines. I say interesting because few of these things embody the essentials of beauty. A piece of modernistic furniture, if not too bizarre, as an accent may add interest and variety to a room, but a whole suite must very shortly grow tiresome. Indeed, I can't see how anyone having good taste would buy the coarse modernistic bedroom suite I saw recently in a Wabash Avenue store. It was geometric with a vengeance—modernism running wild. The ornament was composed of a profusion of geometrical gew-gaws, and was painted in varied colors—strong to indifferent. It is well, perhaps, to mention here that while curves altogether would be monotonous, the curve remains the line of beauty, also that color in too great profusion must lose its force and effect.

Although it may seem that what I have said is aside from the point of the printer's interest, it is, in fact, an essential background for what is to follow, which is of very great interest to printers and likewise typographers.

I grant the right of a thing to be called whatever its proponents christen it; that is, I know no law prohibiting the use of a name not already in use and trade-marked. Whether the name is logical or not, descriptive or not, is another matter. I contend, first, that many features of the



One rotten spot soon spoils the whole apple. Modernism inspires such lettering as this, a load it cannot carry and survive

typography that's called modernistic—which includes lettering, design, as in borders and layout—have nothing in common with modern art. I insist, secondly, that where there is a relation-

*Too Good  
to Kill*

People "kill" the ordinary  
cigarette when it's only

Modernism revels in such inconsistent  
combinations of type

ship it has become like the act of a clown. I say, furthermore, that the effort to strike a new note has been detrimental to typography, and that, finally, some of its main features are not new as to essentials and that these reflect an era in the art of printing upon which we have heretofore looked back almost with horror. A tough case to make? No, not at all—with thinking people to deal with.

Picture in your mind examples of so-called modernistic lettering, typography, and design you've seen and contemplate whether there is really any connection between them and modernism as exemplified by the picture of the skier. Of all work posing as modernistic that I have seen not more than one-half of 1 per cent has even suggested the idea or given the effect of modernistic arts and crafts. The

picture of the skier, for instance, is simplicity itself. It faithfully illustrates the definition Mr. Hughes gave for modernism. It has a punch.

Modernistic typography about which a minority is making such a hullabaloo is anything but simple. I say minority after deliberation, considering as a check the June 30 issue of *The Saturday Evening Post*, where of 118 advertisements, quarter-page and larger, only one could be classified as modernistic; five were featured by headlines in fancy lettering of the so-called modernistic style and three were featured by some decorative detail that might be so classified. The check-up discloses that captains of industry, the fellows who lay down good hard cash for their advertising and typography—men of discrimination, indeed—are not falling for modernism. Seems to me if the thing has as much merit as its champions maintain, it has had time to make a better showing.

The reason modernistic typography hasn't made a better showing, inferentially, must be that it lacks merit or falls short in some important essential.

**CHAS. A. STEVENS & BROS**  
A SMART STORE FOR SMART WOMEN

**—IN THE  
MODERN  
MANNER**

RELAXING . . . gracefully and quite completely the modern woman effects the exotic sophisticated Lounging. Features of the mode. Delightfully likable and yet relaxed, the youthful contours are restrained by correct foundation wear such as presented by Stevens.

It is as essential to be correctly restrained during the hours of relaxation as it is to be properly fitted during the active day-time with Stevens Corsets. With the exquisite materials, the excellent workmanship, the decorative Laces and Pastel Ribbons, the many models and styles available will instantly appeal to the most comfort loving woman.

Fitted with Stevens Unsurpassed Service  
CORSETS—SECOND FLOOR.

The illustration is interesting and effective, expressive of modernism in art, but the heading lettered in a mixture of capitals and lower-case, and with several letters filled up, isn't to be mentioned in the same breath. It's terrible!

Unless it develops into something more consistent with modernistic principles and while doing that takes more account of readers by and large it must remain a fad and then pass on. To offer a bedroom suite or a lamp that may be taken or left is one thing; to put an advertisement in the way of all people, the style of which may be abhorrent to those most likely to buy the product, is quite another. Attempts to force typography upon us that is in defiance of all the reasons for the existence of type are bound to fail.

The claim that champions of modernism in advertising make is that it has strong attention value. Much of it does make that "fleeting impression," often effectively, that the artist men-



**your stockings  
will last 5 times  
as long . . .**

Protect your smart, sheer stockings with SAB. Rub this smooth, flesh-colored powder into the sole, heel and toe before wearing. For SAB prevents holes! How? By eliminating the three factors that cause them: 1. Friction in the shoe. 2. Heat. 3. Acidity of perspiration. The thrifty Parisienne—who wears the most fragile silk stockings in the world—discovered how to increase their wearing quality with SAB.

Now this remarkable powder is imported to America in the original package. Scientifically prepared, it does not affect the color of stockings. Ask for SAB in your favorite department store or hosiery shop or write to us direct. Cut down your stocking bill at once—for how many times those tiny holes in the foot of the stocking develop into destructive "non-stop" runs!

**marcel  
frank  
inc.**

Ten East Thirty-second Street, New York  
Forty-Nine Bd. des Capucines — PARIS

One characteristic of modernism in illustration is the view from above—buildings, with roof showing, and much wider at top than bottom, suggest their appearance from an airplane, modern transportation. The idea may be good or ridiculous. This advertisement represents modernism on good behavior

*this is the latest style in printing  
some call it jazz; 'tis gin, we're thinking*

*russell printing company howard  
russell proprietor phone 62103*

one-sixty-three Marine street  
Ocean Park, California 5-31-1928

Editor Inland Printer:

Dear Sir: Whazza use 'o buyin

Your books on Printers' Ink.

When up-to-date results like this

Can be had from one big drink?

I'snt it an atrocity? I mean this letter head?

And yet it seems to be the coming style. I have been reading the Inland Printer for many years, and gained a greatdeal of useful knowledge from its columns, but the late developments in styles of composition cause me to wonder how soon we will be back to the days of ripping up sigan boxes to obtain material to use for slugs.

Business is good on the coast, with collections slowing up somewhat, and the field is well occupied, from "the cheapest to the best."

Yours truly,

*Howard Russell*

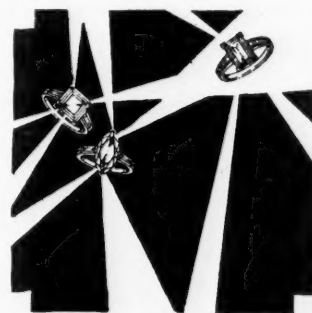
Modernism in typography goes back to the eighties for the idea of setting lines at angles and in curves

tioned in defining modernism. But advertisers in *The Saturday Evening Post* want their advertisements as a whole to make lasting impressions. To make the kind of impressions they want—yea, must have—their advertisements must invite reading. Modernistic letters do not look to be and are not readable.

Good looks is and always will be most potent in attracting attention that can be held. I haven't heard anyone say that modernistic art, design, lettering, type, and typography are beautiful. Can one justify scrapping the one thing that so far as eyesight is concerned has always most effectively stirred the emotions?

If there is a style of letter that qualifies in "obliterating all details and emphasizing the main feature," a la modern art, it is the gothic (block) style. This form, fanciful script-like italics with elaborate flourishes, as well as romans so adorned, and styles

in which the heavy elements are extremely heavy and the light ones exceedingly frail—indeed sometimes only suggested—are preferred and prominent in so-called modernistic typography. As there is nothing in common



If such a small picture of the article advertised may be justified the question arises, "Why show it at all?"



among these three classes of letters except their ugliness, and lack of the qualities that make for legibility, it seems natural to assume if one is right, that is, modernistic, the other two must be wrong. Or, do we have a *style* without a motif? Modernism in art is something because it has such a motif, a very definite one in fact.

How can the claim that it has a motif be justified when, as applied to typography, modernism revels in such inconsistencies as are illustrated in the combination of the light, fancy script

bility and are impossible for anything except headlines, and big ones, too. The same degree of legibility is not essential in headings, of course, as in reading matter, but the qualities that make type legible quite naturally seem desirable in any size. Even the big heading may not get over in the fleeting look that most readers give most advertisements if it is in a type face or lettering of complex, confusing, distorted form.

While we have been brought up to believe that types which are easy to

parable to the prevailing fancy styles of lettering, and to a lesser extent—thank fortune!—type, were used before the nineties, and we all thought that in their passing we'd survived a plague. The styles in which the heavy elements are extremely thick and the light upstrokes exceedingly thin are nothing more than the early nineteenth century Didot types, Bodoni degraded. It's a shame, too, the way the really fine Bodoni is dragged in the mire and made to play second fiddle in the body to weird lettering in the head-

**LINGERIE**  
Special \$5

Finer in the quality of crepe de Chine. Finer in the choice of lace. Finer in the cut and finish. So that great emphasis may be put on the special value at \$5.

The lace used to make the deep yoke in the nightgown (shown) may be had in various styles. \$5.

Appliques and soft double folds of Crepe de Chine are the single and very lovely accessories to the white or pink pattern slips. \$5.

A handsome variety of lace and a silk crepe nightgown (shown) in the line make a handsome set which is priced at \$5.

This Sale Starts Tuesday Morning, May 22nd  
Third Floor, Store

**CARSON PIRIE SCOTT & CO**

Shaded letters had taken the count when modernism, so-called expression of the new, revived their use in advertising

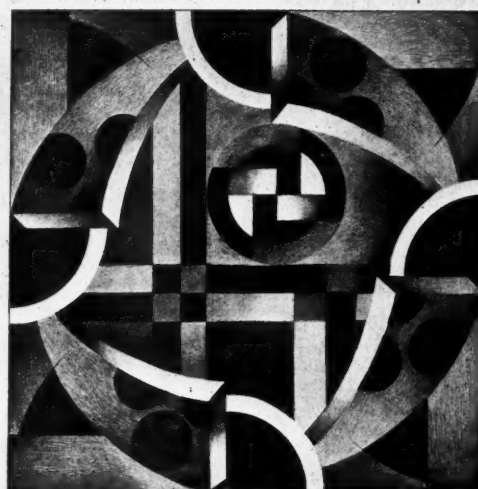
and the hard, contrasty, copperplate bold face shown in another column? Do you like such an association of faces?

Even the devotees of the new typography use their so-called modernistic types only for heads—the text of the newspaper ad. mentioned at the start was set in Bookman. If these new and fancy styles are so good, why was not the entire advertisement set in the fancy "modernistic" letter? How, inversely, is it possible for Swift & Company to continue paying dividends on its stock and use Bookman in headings as well as text of all the company's advertisements?

The fact of the matter is the type and lettering that modern art has brought us scale all but zero in legi-

read are preferable, and it does appear reasonable, since their function is to convey thoughts, we're now told by a noisy minority that it has all been a mistake. I glory in the fact that the American Type Founders Company has within recent weeks brought out a new, interesting, and also handsome standard roman face and that the linotype and monotype companies are inclined to discourage the use of fancy styles of type, all of which helps a lot.

As already implied, I can pass the use of fancy types in headlines, reserving, of course, the right to my own opinion of the taste of those who use them. What does get my angora is to have it rammed down my throat that these things are new! Type faces com-



fashions for  
the petite miss

All the newest paris fashions are presented in specialized sizes for the smart young modern who finds misses' sizes too large and younger fashions too simple.

petite misses' frocks—third floor  
petite misses' coats—third floor  
petite misses' sport frocks—seventh floor

**SAKS-FIFTH AVENUE**  
New York

Granted, its power to attract; questioned, the value of any illustration that lacks obvious significance

lines. Bodoni is "colorful," sharp, and, in some respects, angular, hence in tune with the good features of modernism in the crafts and some illustration; it could express modernism tastefully if given the chance, that is, if it were used for headings as well as text.

Fancy, distorted lettering, however, is not all there is about this modernism that sets me wild. Not a little of that which is paraded before us is featured by lines set in semicircles, on the slant, in wavy lines and vertically—every way, so far, except backward.

Unless I have pulled a Rip Van Winkle, the universal practice is to read along a horizontal line from left to right, and, of course, from the top to the bottom. I am very much awake,

however, so can't see how anything that defies an ingrained practice—habit in reading—can improve typography. Of course, I'm not "modern," but just plain "old style," a believer in good copy, pleasingly presented and easy to read, like the aforementioned captains of industry, perhaps, in this one respect. This lettering of display lines in waves, semicircles, at angles, and even vertically, is modernistic—

sary to get inside to find out what it's all about. Covers of magazines, in the main essentials like those of the eighties, parade as new, glorified by their admirers with the term "inventive." Ye Gods!

What do you think of the illustration of rings as an instance of "obliterating all details and emphasizing the main feature"? The main feature would seem to be rings, but these are

types, likewise typography—that even promises to make publicity more resultful. But I have watched this thing called modernism, and must confess I fail to see anything new or worthwhile about it. Though, of course, it is a change from the more dignified and infinitely more readable styles heretofore in vogue, and even now in the vast majority, it is a change for the worse—a step backward. The new

**Exposition Moderne**  
New Club Car of the  
**PIONEER LIMITED**

UNION STATION, TRACK 13, JUNE 29TH

For the first time *det. Moderne*—that inspiring modern trend in decoration and furnishing—is applied to railroad car interiors. Come and see. Enjoy this free public exposition of the new Club Car done in this spirited modern manner. To Paris went a noted interiorist, for the ultra-smart ideas in this car. Silvered ceiling. Bordeaux blue carpet in the modern mode. Chairs, tables, lounges that breathe modernity and comfort. Shades by the great Brandt, in orange-silver-green. Illumination through Lalique glass. Exotic silver-and-bronze partitions. Everything diverting, yet everything useful. 6 The Milwaukee Road invites you to inspect one of its Club Cars. Modern, latest evidence of progressive railroading. Track 13, Chicago Union Station, June 29, between 8:00 a.m. and 8:00 p.m. Free admission. Free lunch.

Chicago  
St. Paul  
Minneapolis

**THE MILWAUKEE ROAD**

2 sections daily

CHICAGO  
MILWAUKEE  
ST. PAUL  
MINNEAPOLIS

July 4th

Look fit on the 4th

Look fit all summer long... feel it, too. Here's the prescription:—Two handsome suits of Palm Beach Cloth—one of those soft striped blues for starlit nights—and a tan Glenurquhart plaid for the noon day stroll.

They pack light for the go-away—and they're strong on the come-back. For Palm Beach Suits greet the laundry like a long-lost friend. They'll wash again and again without losing their shapeliness or first-day freshness—

In scores and scores of new shades and patterns—for the holidays!

If you want the truest blend of comfort and style—if you want money's most in summer togs—say "Palm Beach" to your clothes!

THE PALM BEACH MILLS  
Goodall Worsted Company, Sanford, Maine  
Selling Agents: A. Bokau, 229 Fourth Ave., N.Y.C.

There are all types of TAILORING... The well-tailored Palm Beach suit looks the part—and stays that way. It may cost a little more—but it's worth it!

Look for sale label!

**PALM BEACH CLOTH**

To those who claim modernism affords the surest means of attracting the eye, I ask, "Which of these advertisements do you think attracted the eye more forcefully?"

invention, I am told by proponents of the new style. How can I do otherwise than assume they are so young and so unread they do not know such stunts were the printer's favorite pastime in the eighties, too!

The picture of the skier, again, and simplicity—"obliterating all details and emphasizing the main feature." Much of the modernistic typography is simple enough as to layout, but not a little of it is not a great deal unlike that of the eighties when rule twisting was in vogue. Indeed, I find line decoration drawn and type rules used in the main essentials just as they were during the gingerbread days of yore. A search warrant often seems neces-

completely submerged by the odd-shaped black splotches, characteristic modernistic ornamentation. But these, I will be told, are to get attention. That attention-compelling layout is possible outside modernism and without subordinating the picture of the article is shown by the Palm Beach advertisement. How about the illustration of the shoe in the panel showing the lettered heading of the Chas. A. Stevens & Bros. advertisement? I'll bet someone—maybe, two—thinks it is mighty clever.

As an advertising man, I am concerned, of course, over new ways to make my advertising stand out. I'm interested in anything—lettering or

thing modernism has brought about or revived is distortion; in typography it plays the part of a clown.

I can conceive of new styles of type that may be legible enough, possibly, of course, not so legible as what hundreds of years of study and effort have evolved. I can conceive of new methods of layout and arrangement that will more effectually catch the attention, but I insist that such of these as will turn out well and last must please the eye and be easy to read. In what's called modernism in type, typography, and related design, I see nothing but a passing fad. If we must have something new, I think it's time someone started to bring it about.

# When Better Postal Rates Are Made

REVISED POSTAL RATES				
EFFECTIVE JULY 1, 1928				
CHARACTER OF MATERIAL	Rate for FIRST CLASS	Rate for SECOND CLASS	Rate for THIRD CLASS	Rate for FOURTH CLASS
<b>LETTERS:</b> Written and sealed matter; carbon copies.	7 cents for each ounce or fraction of an ounce. If over 3 ounces, 3 cents for every ounce or fraction will be collected.			
<b>POST CARDS:</b> Private mailing cards	1 cent each, in writing or in print. Must be not larger than 6" x 4 1/4" or smaller than 4" x 3 1/4", and approximately the form, shape and size of the standard United States Post Office mailing card. Cards, otherwise, if in writing, 3 cents, and if in print 1 1/2 cents, except when mailed in bulk.		<i>This revised schedule has been checked by the Post Office Department.</i>	
<b>BUSINESS REPLY CARDS AND ENVELOPES:</b> Return cards and letters in envelopes.	Postage to be collected from original mailer (not for card or envelope) 2 cents for each card or letter, and 2 cents for each additional ounce or fraction. Business reply cards and envelopes must be printed in quantities of 100. Applications for return cards and letters must be authorized, and then must be accompanied by Form 3415, "Business Reply Card and Letter," and the total stamp value must be made at or before time of mailing. Cards must conform to size, shape and form of the standard United States Post Office mailing card. The address side of such cards and envelopes must bear the printed name and address of the printer or publisher, and they are to be returned permit number, and such other information as prescribed in the permit.	<i>Uncle Sam will be a more economical and powerful salesman for you after July 1st. Enlist his services through direct-mail advertising.</i>	<i>Advertising, whether in magazines or direct-by-mail, cannot be effective if the copy is poor.</i>	
<b>CATALOGS, BOOKS, BOOKLETS AND OTHER PRINTED MATTER</b>	<i>Architects are usually considered difficult to reach through advertising, yet a form letter recently sent to almost 10,000 produced over 27 per cent returns.</i>	<i>Many an advertising campaign has failed as a result of inefficient follow-up. Be sure your plans are worked out in detail before you launch your campaign.</i>	1 1/2 cents for each two ounces or fraction up to and including eight ounces, except that the rate on books, catalogs, seeds, cuttings, bulbs, etc., for which the rate is 8 cents a pound or fraction, but in this case 1 cent for each two ounces or fraction. Separately addressed and identical pieces in less than 200 pieces may be mailed without postage stamps or pre-cancelled stamps in bulk except books, catalogs, seeds, cuttings, bulbs, etc., for which the rate is 8 cents a pound or fraction, but in this case 1 cent for each two ounces or fraction. Mailable by bulk matter must file application on form supplied by local post office and await approval and instructions before mailing.	<b>Zone</b> Local 1 and 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 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# Smarter Printers Will Profit by Them

By MILTON F. BALDWIN

THE lower postal rates have now been in effect for a month. Many printers and many advertisers got down to brass tacks immediately to make wide application of the reduced rates before their competitors awoke from their habitual doze. As a result we see a number of printing firms producing mailing pieces and taking other practical steps which utilize the various favorable angles of the new mailing rates, while many printers have not turned a finger even to determine what this legislation means to them.

A discussion of the new rates was presented on page 113 of THE INLAND PRINTER for July. A complete analysis of the rates is offered on the opposite page. Careful consideration of these facts will indicate that they provide the printing salesman and the printer with the strongest arguments they could desire for sale of direct-mail printing.

The most interesting phase of the entire project has been the use of the legislation itself as an effective sales argument. The table on the opposite page is an excellent example, with its ten interjected paragraphs in italics (printed in blue in the original) to catch the attention and urge the importance of decisive action. A more expensive and remarkably effective mailing piece is the booklet "The New Postal Laws and Regulations," which has been created, printed, and distributed by the Henry O. Shepard Company, Chicago.

The booklet is 4½ by 6¼ inches, and has sixteen pages and cover. The latter, of pale green stock, carries a corner card and address space on the back; and the back cover is of double width, so that the extra width is folded over to protect the front cover of the booklet and is caught to the "backbone" with a round sticker. Black ink is used.

The inside front cover contains an index printed in display type, thus enabling the user to locate the desired section without a painstaking scrutiny of small type. The main text starts on page 1, and is set in clear six-point.

The scope of the material presented is probably the outstanding practical feature of this publication, although its practical features are many. It was realized that the mere quotation of the new regulations was not sufficient. The grist of our legislative mills on the Potomac usually emerges so burdened with phraseology beyond the pale of the ordinary mortal that translation is a practical measure. Therefore, we find

that in this booklet—for example, where business reply cards and envelopes are discussed—the law is quoted first, followed by an interpretation of this measure by an assistant postmaster general, and last by a note placing emphasis upon certain salient features of this particular measure. Thus even the man without a friend in Congress can read these in his own language.

The business reply card shown here is reproduced in the booklet, as much of the interest in the new regulations centers about this very practical plan. The date in the line of type under "Business Reply Card" is always made not more than twelve months later than date of distribution of cards; the prospect has a year within which to reply.

Advertisers desiring the use of business reply cards and envelopes are required to make application to the local postmaster on form 3614, and will later receive a permit and complete

show the user of advertising printing the advantages of using more printing at the reduced rate of distribution. But so much attention was aroused by the original issue that the booklet itself was recognized as being an unusually valuable form of advertising. Therefore the sale of printed advertising is stimulated by the insertion of a loose card on which various forms of printing needed can be checked by the prospect and the card sent to the company; and this objective is further assisted by the double spread made available by the double-width back cover. The second objective is competently served by two lines in heavy caps. at the bottom of this spread: "We can supply this booklet folder with your own advertisement in space above and on the address side. Write us, naming quantity desired, for quotation."


The practical worth of this booklet of regulations has best been demon-

**FIRST CLASS**  
**PERMIT No. 10**  
(Sec. 384; PL & R)  
**BOSTON, MASS.**

**BUSINESS REPLY CARD**  
NO POSTAGE STAMP NECESSARY IF MAILED BEFORE JULY 31, 1929

**3c.-POSTAGE WILL BE PAID BY-3c.**

**JOHN DOE & CO.**  
 1234 MARKET ST.,  
 BOSTON,  
 MASS.



Business reply card (reduced) shown in booklet. See article for dimensions

instructions. Cards are not to be larger than 5½ by 3½ inches nor smaller than 4 by 2½ inches. Not less than a thousand cards can be sent in one mailing. A cash deposit is required amounting to 10 per cent of the postage to be collected if all the cards are returned; in other words, on a minimum mailing of business reply cards the deposit would be 10 per cent of thirty dollars, or three dollars. Form 3615 must be used with every mailing.

Not for one moment does the company lose sight of this booklet's objectives. Originally it had but one—to

strated by its reception. It answered a need that had been felt keenly, and the careful planning displayed in its preparation and execution enabled its creators to eliminate the weaknesses often found in such compilations. As a conspicuous instance the Chicago post office requested a number of copies of the booklet for its own use, and one of the officials stated that it was the best of its kind that they had seen.

These are examples of what has been done to capitalize on the new regulations. It is not too late for you to work out something in the same direction.

# Why Not Make It a Printers' Dozen?

By LOUIS W. LARSEN

*Why make twelve distinct sales if the twelve can be sold as one job? And the plan is ideal in advantages for both the printer and the customer. For regularly recurring advertising this sound project offers the printer a mint of opportunities*

THERE are twelve months in a year. A new year begins any day you please. Many users of direct mail cover their lists at intervals of about thirty days. You have there three perfectly obvious facts, facts that are as interesting as they are obvious.

Some producers and printers of direct-mail pieces these days find it immensely profitable to sell a series of twelve at one time and to make that series the unit of production. By one concentrated and intelligent sales effort they take the order for a year's supply. Then, by the same token of efficiency, they produce the folders, broadsides, or what not at the same time. Delivery is made well in advance of use. The money is collected, or arranged for on an equitable instalment basis, and everybody is happy.

I know of two notable, yet typical, recent cases in which the method has been successfully employed. One advertiser was a roaster and blender of coffee, the other was a large producer of bituminous coal. Each was confronted with the problem of periodical circularizing, and therefore was a proper candidate for a supply of printing that would cover the entire year.

These were not difficult orders to take. The same salesman negotiated both. He approached prospects with concrete plans, with definite suggestions as to size, form, paper stock, use of color, and copy angle. Because he had visualized two effective campaigns in advance, he received two favorable decisions and two good orders.

A point that appeals powerfully to any prospect is the item of economy in quantity production. When you can quote a lower price, for the reason that it costs you less to sell and less to produce, you set up an argument that challenges the interest of the man who buys printing. If you can run a series off your press in numbers of four to twelve up, you can show that there is a desirable reduction in cost. In the case of a big run, it comes to no incon-

siderable amount. A saving in actual dollars and cents disposes any man to listen attentively to your story.

Then, too, you can place your cards right on the table. Explain to your prospect that you are spending less time and effort in trying to sell him, that you are taking one order at one time instead of twelve orders at twelve different times. Having a sales problem of his own that is comparable, he grasps the point at once. He sees that you are working quite as much to his advantage as to your own.

Another advantage that is exclusively the buyer's is the consequent systematizing of his direct-mail effort, the injection into it of method and plan. He has the whole year's supply of printed literature on hand. The job is over and done with. He doesn't have to fuss and worry at intervals throughout the year. His campaign is unified and systematized. There is no hazard of slip-up on account of business distractions that too often relegate the advertising problem to the fatal pigeonhole of things to be attended to when there is more time. He is assured that his mailing list will be covered with unfailing regularity. Finally, he can intelligently budget his direct-mail expense for an entire year. And there you have the appeal to him: a better job at a lower price!

Now, a word about the advantages that accrue to the seller and creator of printing that is done on the quantity-production basis.

The firm that maintains a copy department will find it highly advantageous to concentrate on the building of a series rather than to spread the task willy-nilly over a period of twelve months. Every person who creates real copy knows that there is something to

what we call getting into the spirit and swing of the job. A great amount of preparation is required before any writing is begun. The analysis must be deliberate and thorough. The selling appeals must be chosen with discrimination. He must visualize clearly and get himself in the right frame of mind. By long and close contact with his material, he generates a certain spontaneity and enthusiasm that are invaluable as elements of copy.

All of this takes time. If the effort is to be a distinctive one, it takes a considerable amount of time. The advantage of planning and writing twelve direct-mail pieces during one sustained effort of research and expression is therefore obvious. The task is essayed while the producer is thoroughly limbered up; while he is on edge with the fervor of creating; while his enthusiasm for the work is at white heat. The tone of the series will be uniformly maintained throughout. It will possess the fine identifying quality of unity from first to last.

Moreover, the series thus prepared will have a method and a proper sequence. While the writer is in the mood, with a thorough command of his material, he can marshal his selling facts with view to effective sequence. Each appeal will be well confined and sharply pointed. It will have its limited and logical place in the outline, with a relevance to what has gone before and what will follow after. The finished work will have no earmark of hit-or-miss methods.

And, superior as such printed matter is certain to be, it is created in less time and with far greater facility. Though it is an immensely better job, it involves a smaller expenditure of creative energy. Its production costs less in actual money.

This plan is of course practicable in only those cases in which a general uniformity of the various numbers of the series is an acceptable feature. But in any event the uniformity need not

Good Will is the disposition of the pleased customer to return to the place where he has been well treated. The Bramwood Press, Indianapolis

be banal or colorless. The versatile creator can always find latitude, within basic limitations, to add the enlivening touch of his individuality.

If there is a timely element to be injected into the various numbers of the series, a calendar is always at hand to suggest the proper key-note for any given month. For example, the coffee merchant referred to above foresaw that it would be quite appropriate to reserve the months of June and July for a drive on "iced tea." Or the coal producer knew in advance when the "summer storage" appeal should begin.

Almost any way you view it, it pays to sell "a printers' dozen." It is mutually profitable to the buyer and to the creator of printing.

### The Thirteen-Month Calendar Is Making Headway

National and international adoption of the thirteen-month calendar is approaching a date of fulfilment at rapidly accelerating speed. Twenty years ago Moses Cotsworth, an English accountant, first presented his plan for a thirteenth month to be fitted in between June and July. The one-man project moved slowly until about four years ago, when George Eastman, of Rochester, put his financial shoulder to the wheel because he was convinced that the thirteen-month year was urgently needed from all points of view. Now there is reason to hope that a universal change in the calendar can be put into effect in 1933, the year which begins and ends on Sunday.

The secretary-general of the League of Nations has invited the United States and the other nations to appoint national committees to determine sentiment regarding calendar simplification. As this country is not a member of the League of Nations, Secretary of State Kellogg has suggested that an unofficial committee be formed under the direction of Mr. Eastman, this project to have the unofficial coöperation of all Federal departments in the selection of committee members. The non-government members include Haley Fiske, president of the Metropolitan Life Insurance Company; Gerard Swope, president of the General Electric Company; Benjamin F. Affleck, president of the Universal Portland Cement Company, and other nationally known men and women.

An international conference will be called when the various national committees have completed their findings, and any favorable action decided upon will take the form of a treaty which becomes national law for each government that ratifies it.

# The Mechanics of Advertising

By A. J. FEHRENBACH

IT'S what you might call a typographical error," apologized the resourceful chef to the printer who patronized a certain restaurant. The printer had complained when he found a needle in his soup. "It should have been a noodle," the chef observed nonchalantly. The trouble was the chef got his "mechanics" balled up. Some manufacturers are overlooking the importance of the mechanics of advertising, but they cannot hope to excuse the error as glibly as did the chef account for the straying needle.

The production of all legitimate advertising involves the manipulation of mechanism—both mental and physical. Much might properly be said on the mental aspect of the subject, and perhaps should be, especially in view of the curious phenomena we witness in the realm of advertising in these days. It does not require the powers of a critic of very keen perception to recognize the imbecility and vanity of the current advertising of such products as Diesel engines for steamships, packing for power-plant use, and roller bearings for railway equipment in the *Saturday Morning Toast*. Conceivably a screw is loose in the mental mechanism of the boys who aid and abet the type of extravagance which is playing its part in increasing the acreage of the advertising graveyard.

It is not the purpose here to dwell at length upon the psychological mechanism of advertising, but to discuss briefly its physical mechanism. What then should be included in any comprehensive definition of the mechanics of advertising? The stuff out of which advertisements are built includes: (1) research, plan, artwork, copy, color, reproduced by (2) typography, photoengraving, rotogravure, offset, lithography, aquatone, television, etc., to be used in (3) any one or more of these mediums: newspapers, magazines, class, trade and technical periodicals, posters, directories, catalogs, house-organs, specialties, motion pictures, radio, and airplanes.

Needless to say, plenty and to spare of sheep and goats are to be found in the aforementioned processes, quite as there are present a garrulous motley of cats and dogs listed as advertising mediums under all classifications. Advertising, to stand the best chance to accomplish its objective, should be directed with skill sufficient to isolate the sheep from the goats and readily to identify the cats and dogs.

Much may be said about mediums and processes, but this discussion must confine itself to the content of the advertisement on the printed page—to copy, typography, and art, and their relation in visualizing the message.

The copy appeal is of first importance. The most interesting and thoughtful analysis of the advertising appeal that has ever come to my notice was made by a writer in the *Manchester Guardian*, in a learned appraisal of the influence of advertising in England, as follows: "It is doubtful if anybody in our time could go through a day without seeing, testing, touching, or hearing something which has been introduced or *insinuated* into his life by advertising."

This is a particularly sophisticated observation because it unwittingly hints at one of the weaknesses in contemporary advertising that might be corrected easily. Why cannot the content of advertisements be so arranged, its appearance so proportioned, and the appeal so formulated as to get over its message, not by *insinuation*, but by *ingratiation*? Insinuation may conceivably cause some immediate sales, but ingratiation is a quality that creates good will and builds custom on a much sounder basis.

Copy—the text of advertisements—is still (despite the tabloid era and hectic tempo that prevails) vastly important. Not every copywriter, to create effective sales messages, need be a Congreve, of whom it was said that "his nice scholarship had taught him the burden of association which time had laid upon this word or that. He used the language of his own day like a master, because he was anchored securely to a knowledge of the past." However, the copywriter should know the value of words, and have facility for the use of clear, simple diction.

"Good copy and acknowledged literature need not be strangers," says the previously mentioned observer in the *Manchester Guardian*. "Copywriting is an art different from *belles-lettres* only in detail, not in kind," he says, and continues:

A copywriter, unlike the more individual of men of letters, does not write to express himself, although good copy always bears the mark of its author's individuality. It possesses idiosyncrasy, character, conceit, personality. But all of this is subservient to an aim, as indeed all writing should be and all good writing is . . . by his persuasiveness, otherwise his copy will not succeed in being persuasive.

Good copy must be well written and it must achieve its purpose. The two conditions are interdependent. But, while being literature, it



must avoid being literary—no words for their own sake, no fine phrases because their author likes them. The management of words so that they shall serve a single clearly defined purpose without looking to the right or the left requires the strictest discipline of the pen. . . .

The copywriter is in fact engaged broadly in the one single operation, that of *selling*. He is desperately in need of new epithets. He cannot embroider his work with humor or fancy or literary graces except just in so far as thereby he can attract and hold his unseen customer.

This is as cogent a statement of the copywriter's task as you will find anywhere. It contains truth well told.

One of the causes of the increased expense of advertising production today is the competition for attention by the use of color. Color has come in with such a stunning and screaming, even horrifying fury, that a one-color page, well designed, actually stands out, is more dignified and far more inviting and effective than a page done in three or four glaring colors. The application of good sense and judgment in subduing the riot of color in periodical advertising pages will not only increase the readability of these sales messengers but will effect substantial savings in production costs.

In considering other phases of advertising art and their relation to type upon the page, we shall call in Walter Whitehead, formerly president of the Art Directors Club, New York, who delivered one of a series of lectures in the course conducted by the club last winter. In this lecture Mr. Whitehead spoke as follows:

Good advertisements, contrary to popular fancy, are not arrived at by hunch. No art director can conscientiously start with a geometric shape in mind with which to build his page. He must first understand the problems involved as thoroughly as does the copywriter. The most successful results are usually arrived at when the copywriter and the art director work sympathetically together in the preparation of layout and art treatment.

The various elements in an advertisement should be placed on the page in the order of their importance. If the headline is most vital, place it in the most important visual spot—with the main illustration in secondary position. Arrange the remaining factors—smaller pictures, subheadings, coupon, product, name design if needed—in the logical order of their importance. Again, if the headline and copy are of utmost importance they should not be forced to compete with an overpowering name design. . . . A good layout is as logical, as orderly in its accentuation of the important and its subjugation of the relatively unimportant, as is a lovely painting, a well-written story, or a fine piece of music.

There are really as few different layout forms as there are original story plots. Variety should not be sought after by weird typesetting, trick lettering, unnecessary borders, or cheap sensational art. . . .

It is downright stupidity to mar expensive pages with disorderly type, third-rate pictures, and fourth-rate ideas. The straightforward, simple, easily read page is so logical that it seems incredible that there are still so many archaic examples of bad taste.

The one point that I should like to drive home is that the man responsible for the advertising appropriation should inform himself somewhat upon the physical mechanics of advertising. Only through familiarity and under-

standing of the means and mediums at his disposal, coupled with sound judgment, can waste be eliminated, and can the executive properly coordinate and harmonize advertising production, minimize the expenditure, and eliminate the chance of going astray.

There is no magic in advertising. It is not a game nor a mystery requiring any esoteric or transcendental knowledge. It calls for common sense, good taste, a sense of the fitness of things, and an appreciation of the real function—the power as well as the limitations—of advertising.

### Why Is Printing Sold Below Cost?

There are two items that enter into the cost of a job of printing which in a good many instances are never considered by the printer. These two items are depreciation and interest on investment. Depreciation, for instance, is a very decided factor in figuring costs, and it occurs whether added to the operating expense or not.

How can a printer who is losing money remain in business? The answer is simple! He fails to take account of the interest on his investment and the depreciation of his plant, and takes for profit the money that should be set aside to take care of these large expense items. When interest, depreciation, and similar expense items are not included with the other expenses of the business, the plant can be operated under low prices for many years.

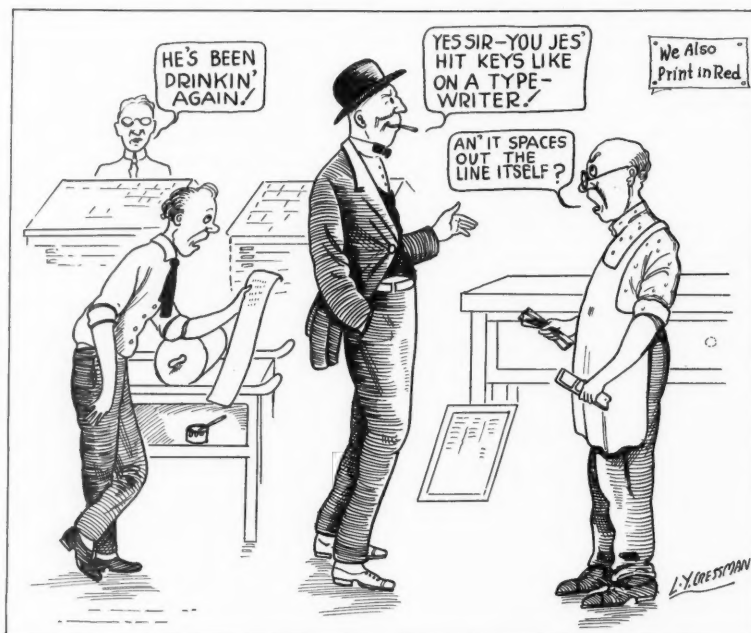
But unless new capital is added from time to time, eventually it will be forced to the wall, because with its antiquated equipment it can no longer compete with the modern shops, and has neither cash nor credit with which to replace worn-out and obsolete machinery and material.

Depreciation is as definite an expense as payroll or rent. It should be added into the expense of operation month by month, added to the cost of production, and reflected in the selling price of the delivered product.

A certain printer in this city takes from his gross income on a weekly basis, the same as he does his payroll, what he figures as his depreciation account. This amount is deposited each week in a savings account and eventually transferred into good bonds. In case this printer wants to replace any of his equipment he always has the money to pay cash and then he starts his depreciation savings account fund all over again.

Interest on the investment should be charged at the same rate that the banks or supply houses would charge in case the equipment was not all paid for by the purchaser.

Any printer operating a plant today who does not take the items of depreciation and interest on the investment into account is simply fooling himself, and no doubt there are a good many who imagine that this is a profit. However, this type of printer will sooner or later find himself at the end of his rope.—*The Galley Proof*, Master Printers' Federation of Chicago.



A "typo" blows in who claims to have seen a typesetting machine

# This Printer Cashes In on Exhibitions

By FRANK H. WILLIAMS

*What does the local automobile show mean to you—the expense of a new car, or the profit on new business? Exhibitions of all kinds are a special road to profit for one printer. Every necessary fact in his plan is given below. Go after this business!*

EVERY printer likes to feel that he is getting at least his share of the business in his city and territory. But how can the printer determine whether he is or not without going to a lot of trouble and effort? And how can the printer go about getting his share of the business if his survey of conditions reveals the distressing fact that he isn't doing as well as might be expected in this territory?

One western printer has an interesting method of answering these questions. His plan will probably offer worthwhile ideas and suggestions to other printers for use in developing their own businesses. This printer's plan is simplicity itself. Here it is:

Every time an automobile show occurs, or a county fair, or a food show, or an exhibition of any sort at all in his town, the printer goes from booth to booth at the affair and makes a collection of the printed matter being distributed by the exhibitors. Of course there is a tremendous quantity of this material, because the distribution of printed matter at a show is one of the very best ways for the participants in the show to cash in on the proposition to the fullest possible extent.

After making his collection of the printed matter the printer separates the home-printed material from the material which has apparently been printed elsewhere and shipped to the local exhibitors. By doing this he is able to see just how much business the local printers secured from the exhibitors at this certain show.

Out of this mass of home-printed literature the printer determines just about what percentage he has printed, and he compares this with the total number of printers in his town and territory. This comparison shows him whether or not he has gotten his share of the printing developed by the show, or whether he has gotten more or less than his reasonable proportion.

Suppose that the exhibition is an automobile show. There are thirty ex-

hibitors, and each of these exhibitors is distributing printed matter printed by home-town printers. The printer, on making his investigation, finds that he has printed the material for only one of the exhibitors. Only ten printers operate in his city and territory. This would mean, then, that if he secured only his share of the printing developed by the show he would do the work for at least three of these exhibitors. This would mean that he wasn't getting nearly his share out of the show. It would demonstrate, too, that he was falling down on the job of getting the printing that he should receive regularly from the automobile dealers and concerns of the city, as these dealers and concerns naturally go to their regular printers whenever they want any printing for special purposes.

In the case of this particular printer, his investigation never shows him that

he is getting less than his share of printing from the exhibitors at automobile shows and other exhibitions. Instead, it indicates that he always gets more than his share of the printing. But while this is gratifying to the printer, it spurs him on to even greater efforts instead of making him content to sit back and take things easily.

So much for the manner in which the printing used at shows can be used in enabling the printer to see whether he is getting his share of such business. Now we shall consider the ways in which this particular printer uses the shows in developing more printing.

Automobile shows, county fairs, fruit exhibitions, homecoming weeks, and so on are generally annual affairs. They are usually featured by the same exhibitors from year to year, also. Those exhibitors who display at an automobile show one year will usually have displays at the next year's automobile show. This condition applies to about all of the various varieties of shows staged in cities and communities.

The printer has a great quantity of printed matter on hand from last year's automobile show; in fact, he has a sample of the printing used by each exhibitor. Therefore, a month or six weeks ahead of the dates set for the new show he goes over this printed matter and sees just what each of the exhibitors did last year in the way of printing.

Having examined these samples, the printer then evolves something new and different for the various exhibitors and then calls upon each of them. He presents plans for the use of this unusual printed matter in ways which will help the exhibitors to realize greater returns on their exhibits. The printer talks to the exhibitor along these lines:

"You were one of the exhibitors last year at the local automobile show, and I presume you will exhibit again this year. Last year you had some fine printed matter for distribution to visitors. No doubt you'll want good printed matter again this year. Of course you'll



Good Typography  
is not unlike good  
manners....imparting  
to your ad that grace-  
ful charm and natural  
air of the well-bred.

WARWICK TYPOGRAPHERS, Inc.  
617 N. Eighth St. • • • Central 9210-9211

be anxious to get something new and novel that will make folks sit up and take notice, and that will also help you to make more sales.

"Well," the printer goes on, "I've framed up an idea for you that is a knockout. It's something that is bound to attract attention without being freakish, and it is the sort of thing that will be very helpful to you indeed in making more sales. Let me show you what it is."

Of course the printer makes his suggestion just as personal and individual to the prospect as possible. He realizes that the more personally it applies to the prospect, the greater the prospect's interest will be in the proposition and

the more chance there will be of putting the sale across. And of course the printer selects a project entirely distinct from any plan used by this prospect at previous shows.

By approaching the prospect with new and novel ideas quite a considerable length of time in advance of the shows, the printer lines up a lot of work that otherwise he would not get. And once the printer has sold a job of printing of this sort to a prospect it is a comparatively easy matter for him to get a good portion of the exhibitor's other printing work. The ambitious printer will recognize a real opportunity to benefit by the plan which has served this western printer so well.

## If I Were a Printer—

By RUEL McDANIEL

IF I WERE a printer," stated the advertising manager of a clothing store, "I would bind my regular customers more closely to me and at the same time get some extra business by performing a service that would relieve them of some of the details in buying their regular printing.

"Much of the printing we use keeps the same form month after month. To reorder any particular form is merely to order duplicated the last job covering that particular form.

"The other day we suddenly found ourselves out of busheling tickets; it was imperative that we have some at once. Our alteration men are so accustomed to work according to that busheling form that they probably would get into difficulty if they attempted to interpret alteration instructions on any other printed form.

"I telephoned the printer who regularly does our work, and asked him if he could turn out some busheling tickets by that afternoon. It so happened that he had a rush catalog job on hand and could not possibly touch anything else until the following afternoon. For that I could not blame him. I had myself to blame for our predicament.

"However, the fact that the trouble was my own fault did not prevent my making further attempt to get some new tickets in a hurry. Another printer had been trying for a long time to get some of our business. He had promised quick service for any job that we would offer him. Naturally I thought of him in my present predicament. When I telephoned he assured me that he would deliver the job late that afternoon. Obviously, he got the order. He gave us such excellent service that I feel morally obligated to

give him some more business, because it would not be fair to give him only the jobs that the other printer could not find time to handle.

"Thus, through really no fault of his own, the first printer has lost a part of our business. But he could have blocked that opening which the second printer wedged through to our business if he had provided a little service that would have cost him nothing and helped us a lot.

"If I were a printer I would make a permanent record of every job that looked as though it would be periodically duplicated, such as statements, letterheads, office forms, and the like. I would ask my customer about how long he expected the current supply to last. From his answer I would determine the approximate date at which the supply probably would be exhausted. Then I would place a notation in my automatic file so that it would turn up about two weeks before the probable time for my customer to reorder that form. I would telephone him that the supply was running low and suggest that he give me a duplicate order.

"If the first printer had done that in our case he would have performed a service for us and would have at the same time cinched the job for himself, because he would have been given the order in ample time to have produced it without haste.

"By reminding a regular customer ahead of time that he should reorder a certain job you eliminate the possibility of a competitor being on the ground just at the time the customer wants to place a hurried order. It closes one of the widest openings possible for another printer to break into a regular customer's business."

## Your Customer Is a Prospect for Your Competitor

The Ben C. Pittsford Company, 431 South Dearborn Street, Chicago, in its house-organ, *Better Advertising*, suggests the use of a house-organ for advertising purposes. The suggestion under the headline, "Sell Your Customers, Too!" follows:

What happens to one-time customers? When a concern or an individual quits cold, what prompted him to leave and not come back?

Investigation reveals that for every 100 non-buying customers: One is either dead or unaccounted for; five are influenced to trade elsewhere by friends; fourteen have unadjusted grievances (real or imaginary); three have moved beyond the concern's zone; nine buy elsewhere because of price, but sixty-eight *drift away* because of the concern's indifference!

Think of it: 68 out of 100 customers are lost because no effort has been made to keep them! Concerns will spend any amount of money to get new accounts on their books—but they won't spend one-fifth of the amount to keep them there.

This is the most illogical thing in business. Keeping a customer sold doesn't mean merely giving him good service, good merchandise, good prices, and good deliveries. It also means *telling* him about it.

Every day a customer is on your books he is the target for your competitor's arguments. He has constantly presented to him alluring reasons why your competitor should get his work.

Maybe the customer doesn't realize at all how you're serving him. If he doesn't, he is far more susceptible to other arguments. Pastures farthest away are always greenest.

Sell your customers as well as your prospects. There's far more at stake. Your customers are your bread and butter. Your prospects are merely hopes and nothing more.

Every customer should receive from you some message at least once a month—oftener, if possible. It may be a folder, a house-organ, or merely a letter. But he should receive regularly something that will further educate him about the merchandise he is buying from you and the concern he is patronizing so frequently.

For these regular visits via the mails, I know of nothing better than a well-edited, interesting house-organ. It may be simple or pretentious, costing \$30 or \$300 a thousand—but it must be interesting and it must be regularly mailed. But, whichever medium you employ, sell your customers!



# Supplying the Paper Needs of America in the Years to Come

By CHARLES H. COCHRANE

*Shall we continue to rely on a neighbor nation for our paper materials, compelled to pay whatever price is charged because we have no alternative? Or shall we solve this problem at home and protect the future? A pertinent discussion of a pressing subject*

THE paper and printing trades are indissolubly mixed, married, one might say. The manufacture of paper and printing constitute one great industry, almost the largest and certainly the most important single activity of this world. Most paper is made of wood, and the rapid disappearance of our forests in supplying the demand has been a matter of common comment for more than a quarter of a century. Specially acute has been the increased cost of paper since 1913. And yet nothing is being done about it.

Paper consumption in the United States has doubled in the last twenty years. Both newspapers and periodicals tend to increase in bulk and also circulation. Miscellaneous printing increases steadily in volume, while the carton and paper-box branch of the industry has advanced by leaps and bounds. As the pulp supply of the United States has failed to meet the increased demand, more and more we have turned to Canadian forests for our supply of wood pulp.

Canada is now fully alive to the fact that she holds the winning hand over our wood-pulp, paper, and even printing industries. More and more our Canadian brothers are disposed to stiffen the tariff against us, and it is idle to imagine they will not in the future tax the outgoing pulp and paper still more. They will be in a position to legislate so as to drive manufacturing printing on a large scale to Canadian soil.

Clearly the situation must be met, and it is high time the work began, else the next decade may see paper prices doubled, and our industry moving north, even as the cotton mills are now tending to go south, where the cotton is grown. All this is of vital importance to the printer, for it would undoubtedly curtail the amount of

printing done in the United States. With paper more expensive the publisher is driven to economize on space and use fewer pages, as was done during the World War.

Has our industry no leaders able to avert this impending loss of trade that is rapidly developing into an emergency? Can we not draw a lesson from the way similar difficulties are met in other industries?

Take the automobile industry and the rubber shortage, for instance. That industry was hurt by the steady increase of rubber costs resulting from a short supply which was controlled on the other side of the globe. Have the leaders sat down, folded their hands, and bemoaned the condition, or have they sought to remedy it?

They are active. We hear of great plantations acquired in the tropics, and developed by American capital and American brains. For several years Thomas A. Edison and Henry Ford have been working out a new method for getting latex out of a new plant to be grown on American soil, harvested by machinery, and turned into rubber, almost wholly by automatic mechanisms. Of course they will succeed. When did either of these two men fail to accomplish what he set out to do? They have experimented with various plants and found a vine that will yield rubber, and will grow in the southern states, and before many years they will free the automobile industry of the shortage of rubber.

But alas, there seem to be no Edisons and no Fords in the printing industry, and we do nothing but mourn the increased scarcity of wood and pulp and the ever-mounting price of paper, and assume by common consent there is nothing to be done about it. There is something to be done, but there seems to be nobody to do it!

It is up to the leading men of the paper and printing industry to find a wood substitute that will make as good or better paper at as low or lower cost, or else to engage in the replanting of our forests on a tremendous scale. One thing or the other must be done before many years, if our industry is to go forward. Up to now its movement has been ever forward. Since the time of Gutenberg every year has witnessed more and better printing, and paper production has increased mainly because of printing-press demands.

There should be some central organization, some body of men in our industry having its future sufficiently at heart to combine and raise the funds for the necessary study of the best way to cope with the problem, and then secure some strong man to carry on the work to a successful completion. Somewhere is the man who will set this thing in motion. When the time was right Gutenberg gave us movable type. When the machine age rose a Mergenthaler came to the front with his solid line of type.

As the needs were felt for better and faster machines of all sorts to print better and more beautifully, they were invented and perfected, and we must not think that genius has deserted our art. Perhaps even now some obscure experimenter has visioned the new material and new process by which the paper of the future will be made. Let us believe that this is so.

Reforestation is such a slow process, and the American business man is so keen for speed and for quick profits, that this method of meeting the wood and paper shortage will appeal to few. It would be very hard to raise the money for a project that would not return any dividends for forty years. Some may say that the Government might undertake tree-planting on a

large scale for the general good of the public. Perhaps it ought to, but unless some politicians can see a lot of ready money for them in the thing it will not be done. It seems that in these days only money power can open the public purse. It is hardly thinkable that the Government will ever take hold, and the idea is contrary to existing policies. A thing needs to be oleaginous to inspire the professional political bosses. Little they care for the future that lies forty years hence!

So it seems that all hope must rest in the development of a substitute for wood for papermaking. Are there such substitutes, and can they be produced, grown widely, macerated cheaply, and pulped to perfection so as to compete with wood as the forests are denuded and prices of paper rise?

The answer is, "Yes, emphatically yes!" It is well known that numerous vegetable fibers can be worked up into paper, but no one has attempted it on a commercial scale. And when the new fibers are decided upon, special machinery must be provided for working them, for it can hardly be supposed that such fibers can be handled like paper-mill chips. The case seems wholly parallel to the search for new material and machinery for the making of rubber. No doubt the vegetable world will supply suitable material, and machine designers can work out the needed automatic machinery, after the whole problem has been studied and elaborated in theory.

Where is the Henry Ford with a long pocketbook to finance the examination and study of possible paper fibers, to determine which of the suitable fibers can be grown on a large scale on some of our idle soil? And where is the Gutenberg with the vivid imagination to picture in mind the machinery and processes essential to using such fibers most effectively?

Cornstalks, salt-marsh grass, alfalfa, cotton refuse, straw, and scores of minor vegetable substances are available as material for experimentation. A corps of highly intelligent chemical engineers is needed first to determine what mixture of cheap vegetable fibers is best to use; for there must be something to make bulk, and then enough fibrous material to give the needed strength to the paper.

Once a thorough knowledge of what vegetable fibers are best adapted to use is attained, the growing and transportation problems must next be studied. Cheap land must be used for growing, or wastes from the farms must be utilized, and in either case there would be a great bulk to be carried hundreds of miles to the mills. Literally mil-

lions of tons of cornstalks go to rot on the farms every year. In a season of overproduction they sometimes burn the stalks, corn and all; alfalfa is easy to raise and cheap, but loose and bulky to handle. Along the coasts of the United States, especially in the East, near the largest paper-consuming market, are miles and miles of salt marsh, where grass grows without man's aid and mostly goes to waste.

Surely there are engineers equal to the problem of bringing together these materials at small cost, and developing automatic machinery for cleaning, mixing, pulping, and the other operations, so that an equivalent of pulp will be available for the calendar rolls of the great and seemingly endless papermaking machines. By combining cheap material, mostly waste, and handling it automatically, it ought to be possible to reduce production costs below those now involved in making paper from wood.

The wonder is that someone has not started to do this work already, for it is so obviously necessary. The only explanation for neglect of this field of endeavor is that we lack coördination in our industry. A Carnegie or a Gary would have started on this a dozen years ago. We wonder a little

that William Randolph Hearst has not started a laboratory to insure a larger and perhaps cheaper supply of paper for his newspapers. Now that we are developing engineers in our industry, perhaps some of them will connect with capitalists and handle the job.

No one familiar with the conditions will dispute the wisdom of spending even a few million dollars for experiment and development to insure the paper supply of the future. Yet, so far as I know, no association of publishers, or of printers, or of papermakers has ever appointed a committee to investigate and report, with allowance of enough money so that they could clarify the needs of the trade and point out the way to establish a workable experimental department for the paper and printing industry.

Each one of us has been too busy with his own business to make any special effort for the general good. Here is the opportunity for first-class promotion. Somebody should tackle it; somebody *will* tackle it. Perhaps the publication of this plea in THE INLAND PRINTER will arouse some magnetic man with the vision, genius, persistency, and all-around ability to do for our industry what Edison and Ford are doing for the automobile industry.

## Four Nebraskan Brothers Own Four Newspapers

By HENRY ALLEN BRAINERD

AN ITEM disclosing what is probably a record number of newspapers in one state published by printers within one immediate family circle is presented in a recent issue of the Sterling (Neb.) *Sun* by Henry Pickett, its publisher. The item reads:

Stanley Pickett has purchased the *Crete Vidette* and will take possession at an early date. The purchase of this paper will put the entire brotherhood into the newspaper game. Will T. is publisher of the *Wahoo Wasp*; James S. is publisher of the *Cedar Bluffs Standard*; yours truly, the *Sterling Sun*, and Stanley, the *Crete Vidette*. I do not know of another family in the state that has four brothers who are publishers of newspapers within the state. This must be in the bone, as Grandfather Pickett was in the business, and Father Pickett ran a newspaper for practically fifty years. When I was in Peoria, Illinois, several years ago I visited the public library and looked over some of the copies of a paper that my grandfather had published away back in the 50's. So, you see, it must have been in the blood or the bone.

While in conversation with T. J. Pickett, Jr., the father of these four printer-publishers, he stated to us that he came to Nebraska in 1879 and settled in Nebraska City. For a short time he published the *Daily Sun* of this town, and then moved to Ashland,

where for fifteen years he was publisher of the *Ashland Gazette*. In 1895 Mr. Pickett purchased the *Wahoo Wasp*, which had been organized by John A. MacMurphy, first permanent secretary of the Nebraska Press Association; at the time of its disposal to Mr. Pickett, however, it was owned by a stock company. When the Pickett family moved to Wahoo the four boys were of school age. Each boy, as he reached what was then considered the working age, drifted into the shop, and the facts given above indicate clearly enough that they never cared to leave.

T. J. Pickett, Sr., learned the trade in the office of a newspaper edited by George D. Prentice at Louisville, Kentucky, in the almost forgotten days when forms were inked with a buckskin ball instead of a roller. Leaving Louisville, he moved to Peoria, Illinois, and took over the publication of the *Peoria Register*, which later became the *Transcript*. Shortly after the son moved to Nebraska City the father joined him, and died at seventy.

# Blind Publisher Improves Printing Process for the Blind

By H. SIBLEY

*Do you know what braille is, beyond the general definition that "it is read by the blind"? This article tells you how braille has been improved and standardized so that many thousands of the blind are offered wider opportunities for the light that is in literature*

ONE hundred thousand persons in the United States must read through their finger-tips. Unfortunately, owing to the excessive cost of printing the books for the blind in braille, or embossed characters, the supply of reading matter until recently has been very limited. The situation is improving steadily, however, thanks to the genius of J. Robert Atkinson, blind publisher of Los Angeles, who has perfected a very successful process for not only printing both sides of a braille page, but doing it in a single operation. This is one of the greatest advances in this field, for at one stroke it cuts the cost of printing in two and reduces the bulk of braille books by half. Obviously this last is a very important item.

The basis of the present system of embossed reading matter for the blind was originated by one Louis Braille, Frenchman, nearly a hundred years ago. However, it was years before this system was even partially satisfactory. Attempts to improve upon it resulted in the creation of five different systems: American braille; British braille; New York Point; the Moon, a series of curves and dashes, and the Boston Line Letter, our standard alphabet in large, embossed letters. Naturally so many systems wrought confusion and entailed



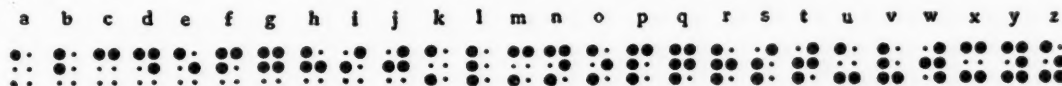
J. Robert Atkinson in his private office at Braille Universal Press. Standard works of fiction, history, and biography in braille are on the shelves behind Mr. Atkinson

tem of revised braille, and before coming to a decision—after ten years of research—they adopted a recommendation by Mr. Atkinson whereby variable sizes of type and spacers might be

arranged like half of a double-six domino ( :: ). Not all the dots are used in any letter of the alphabet, but sixty-three different combinations are possible, any one of which is easily covered with just the finger-tip. One dot stands for a ( · ); two arranged vertically for b ( · · ); three in the same way for the letter l ( · · · ), etc. The most popular form of the revised braille, known as Grade One and a Half, includes contraction of single words into symbols or letters. For instance, the complete set of six dots stands for the word "for," and a certain arrangement of three dots ( · · ) for either the word "shall" or the sound "sh," according to the context of the material being read.

Numerals are made up with a sign formed with four dots constituting a numeral sign and placed before the first ten letters of the alphabet. Likewise capital letters are made by preceding the letter to be capitalized with a single dot. Through this arrangement the letters of the alphabet, upper and lower case, including Arabic numbers, are formed from only twenty-eight of the sixty-three signs derived from the six dots, thus leaving thirty-six signs for contractions and punctuation.

Suddenly precipitated into a world of darkness at twenty-five years of age



Universal braille alphabet for the blind, of which, however, the small dots do not appear on the embossed page

needless hardship for the reader, who must learn all five in order to give his reading truly broad scope.

To overcome this a commission was formed to work out a standardized sys-

tem in printing copy of a more or less technical nature, and where saving of space was an important factor.

The standardized system consists of a group of six dots, embossed of course,

and obliged to reorganize his entire scheme of life, Mr. Atkinson felt more acutely than those who had been blind from birth the desperate need of more comprehensive reading matter and in





In reading, the right index finger runs across the page, left to right, while left index serves as a guide to beginning of line. A blind attorney of Los Angeles read pages of "Beau Geste" faster than an average reader with sight could read the ink-print original



Embossing zinc plates on the "blind linotype." This machine has only six keys

greater volume. To that end, with the active assistance of Mrs. Atkinson, he is devoting his life. With his improved production equipment he was the first to print the King James version of the Bible in revised braille. The Bible had already been printed in the five earlier systems, but the supply had never even approached the demand. In this work Mr. Atkinson's process for printing both sides of a page at one time was invaluable in its economy of time and in its saving of material.

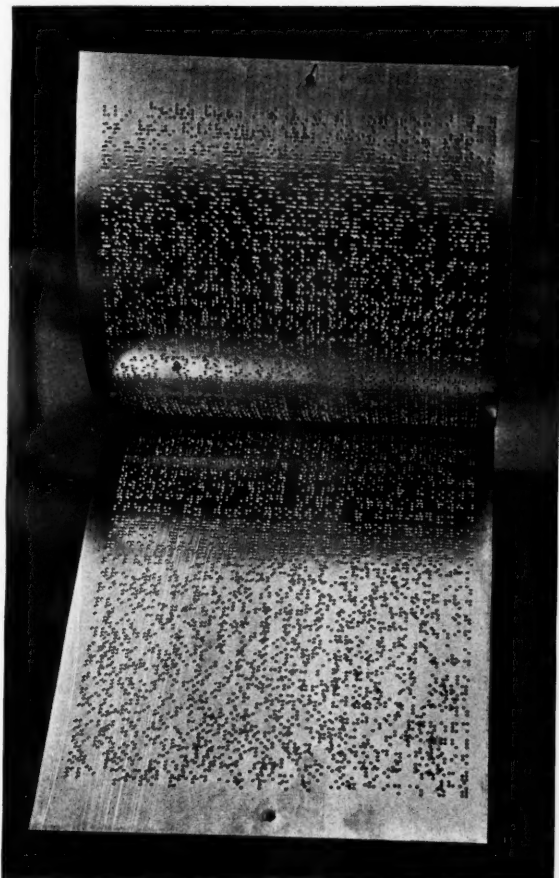
His stereotyping machine, corresponding in its function to the linotype of ink-print publishing, has six embossing points set .090 inch apart. By depressing any of the six finger keys in the desired order, impressions are made in a double zinc plate. An electric motor does the work, the keys simply acting as a release. A conventional spacer moves the plate over for the next letter. This arrangement for making male and female plates by working from one side of the zinc appears simple enough, but to emboss a full page on the other side without interfering with or effacing dots already made is something else again.

To accomplish this, in turning the plate over the head or clamp which holds it in position automatically moves .045 inch to one side, and down .135 inch. Thus the dots for the other side of the page fall between or below the original dots. Hence this two-side printing is spoken of in the vernacular of braille as "interpointing." Naturally greatest precision is demanded, as a slight deviation one way or another would destroy the legibility of the finished page, for *all* impressions are made in both sheets of zinc.

Proof is usually read by a blind proofreader. If not too many lines are to be corrected, the impressions are simply flattened out and new embossing done over them without difficulty.

The embossed plates are next placed in a standard printing press which has been rebuilt for the purpose, and the zinc backed with matrix pads. In operation the plates simply open up like a pair of jaws, a sheet is inserted, the impression made, and the sheet withdrawn when the zincs open again, a new sheet being fed at the same time. The paper is a good grade of ledger specially made and fed in a damp condition. The dampness causes the dots to harden when dry and they remain legible for many years.

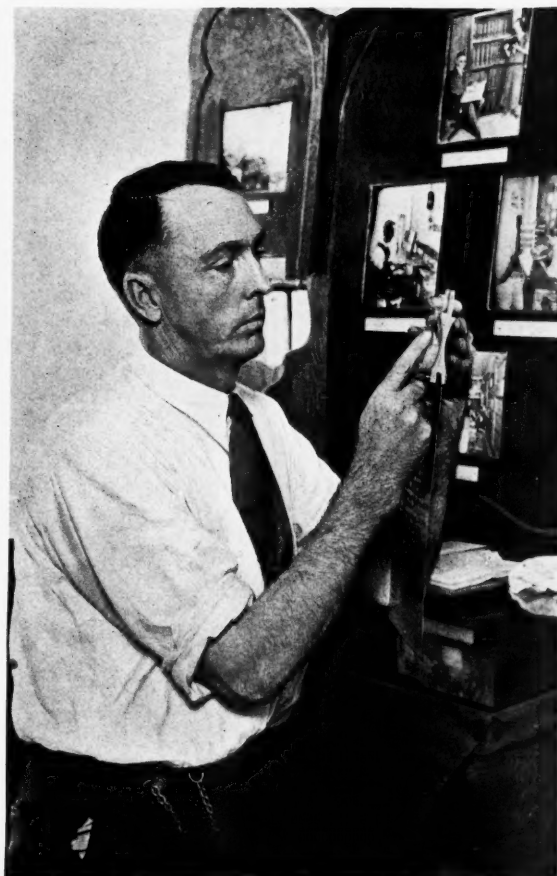
To compensate for the height of dots or embossing on the paper, this height being about four times the thickness of the unembossed sheets, a special form of binding is used to prevent the book from opening out fan-wise when not in use, and to better preserve the



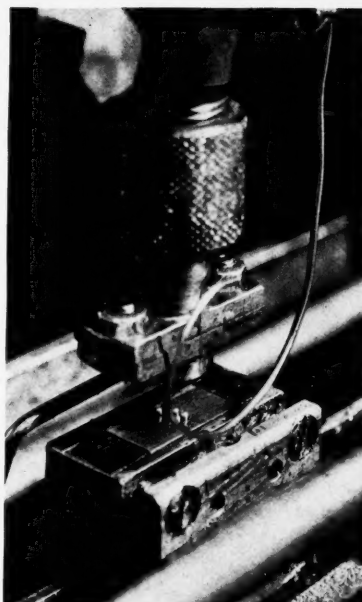
The zinc plate after it has been embossed for printing on both sides of a Braille page. Note that some of the dots appear to be very close together, but, it must be remembered, half of them are for embossing the other side of a page

embossing. Formerly all books for the blind were printed only on one side of the paper, in large, unwieldy volumes about 14 by 14 inches, many of them five and six inches thick. All the books from Mr. Atkinson's plant are bound in standard sizes, 11 by 11 inches, printed on both sides of the page, and average about two inches thick. This reduction is made possible by the inter-pointing system of printing.

The King James version of the Bible comprises twenty-one volumes for the Old and New Testaments, and occupies a shelf space sixty-four inches long. Even this is only about half the space required in former methods of printing. These Bibles are sold to libraries and institutions for the blind, and a great number is distributed by the Braille Bible Society, Incorporated, a philanthropic organization founded by Mr. Atkinson. Many standard works of history, biography, and fiction have been published in this plant, each transcribed word for word, even down



The clamp which holds the zinc plate is so designed that on turning it over the plate moves to one side .045 inch and down .135 inch. Robert Goodell is pointing to offset shoulder in head which moves the stereotype plate down

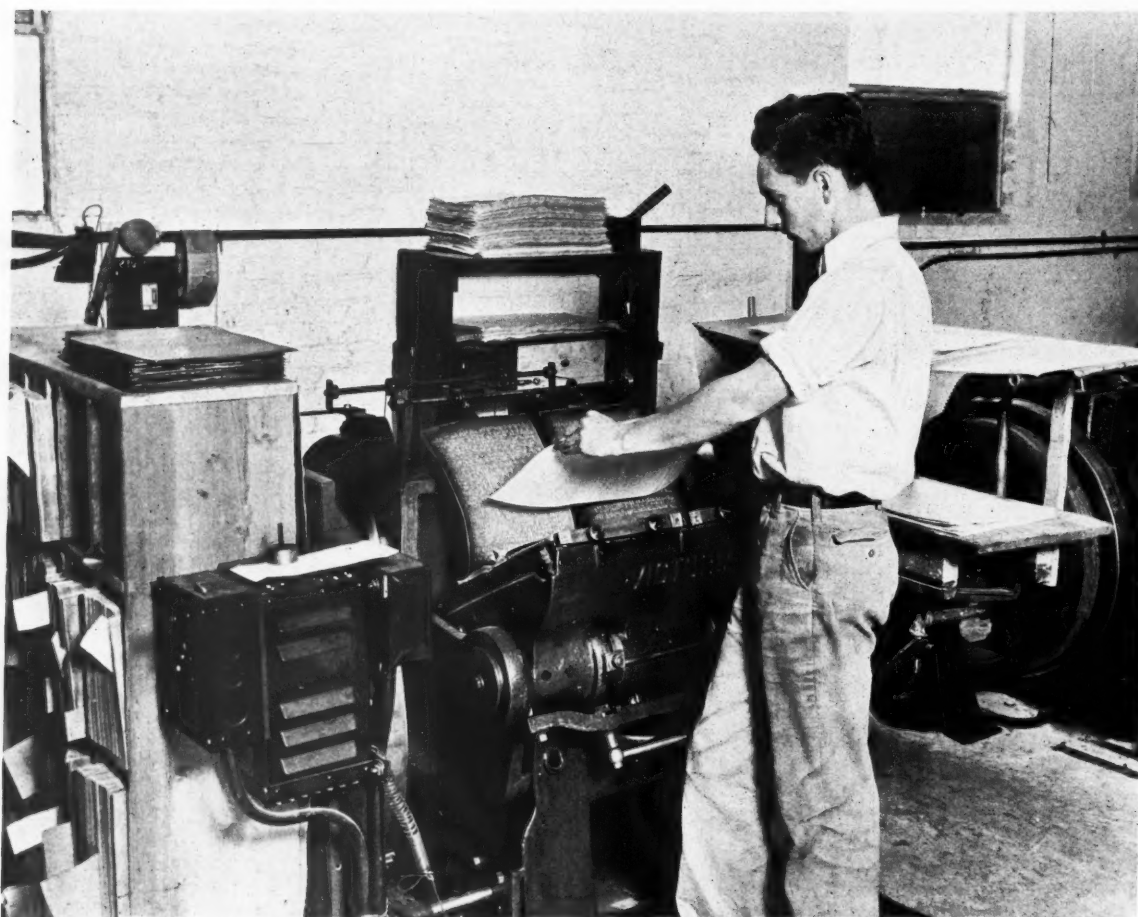


A closeup of the six points which are all that are required for the entire Braille alphabet, including punctuation marks, numerals, upper and lower case and many contractions. (Unfortunately the wire in photo hides two of the dots)

to punctuation marks. However, as the cost of production is far beyond the reach of the average reader the deficit must be covered by contributions from benevolent fraternities and societies, who have generously taken it upon themselves to bring light into a world that had been ruled by darkness.

Mr. Atkinson takes great pride in his *Braille Mirror*, a monthly magazine, and the only one of its kind in the country. It contains news, current events in condensed form, verse, and bits of humor, as well as a few advertisements. There are about sixty pages with a total of 18,000 words. It is impossible for one blessed with sight to conceive the delight and entertainment there must be in those spotless white pages, devoid of color or illustrations, and distinguished only by the endless lines of seemingly unintelligible dots.

One is amazed at the facility with which Braille is read. The blind reader places the index finger of his left hand at the beginning of a line as a guide



In printing, the zinc plates open up like a pair of jaws, a sheet is inserted while damp, the jaws close and make an impression, sheet is withdrawn and another fed in the same operation

and runs rapidly across the page with his right index. In an informal test a blind attorney of Los Angeles demonstrated that he could read "Beau Geste" in braille faster than an average reader could peruse an ink-print copy of the same book.

Even in minor items Mr. Atkinson has effected many improvements which greatly facilitate reading. It has been conventional practice to place page numbers and captions at the top, but this is a decided inconvenience for the blind reader of a large volume, whose finger must find the top of each page in looking for some particular passage. His cuff catches on the bottom of the page; his sleeve mars the embossing. Mr. Atkinson places all page numbers and reference lines at the bottom.

Titles on the outside are heavily embossed in vertical order on the right-hand cover near the top and close to the back of the binding, so that in withdrawing a volume from the shelf the reader's fingers instantly find the title. The former custom was to place titles horizontally across the restricted space



Special binding is required for braille books because of the "thickness" of the pages; that is, an embossed braille page is equal to four or five unembossed

of the back. As such bulky volumes are usually placed on bottom shelves, it was awkward for the reader to make out the name without completely withdrawing the book and lifting it up to a convenient position for reading.

An enormous number of well-known books has been published by Mr. Atkinson's concern, and thousands of blind readers regard him with sincere gratitude for bringing the best in literature within their reach.

### The Power of a Stamp

Think this over, you people who need to expand your market. A postage stamp will carry your message anywhere in the world. A postage stamp pays no railroad fare, nor Pullman; it does not require a hotel nor an expense account. It gets an interview with its man whether he is fifty miles from a railroad or on an island fifty miles out in the ocean. A postage stamp can make a living in territory where a traveling man would starve to death.—Harry A. Earnshaw.



# The Construction or Reconstruction of the Community Newspaper Plant

By MILTON F. BALDWIN

A series of experience articles for the newspaper publisher seeking reliable answers to the questions: How shall I lay out a new or remodeled plant? What features are essential to an effective and economical layout? What must I pay for a plant of the desired kind?

## II.—The Toledo (Ohio) Blade

IN THE June article our message concerned the publisher with a comparatively small plant. This time we talk more particularly to the publishers of dailies in communities which have long since outgrown the term "town" and in every sense are good-sized cities. The fact that the Toledo *Blade* has reached the impressive age of ninety years inspires us to describe its historical background as well as the features of its new plant. But limitations of space make it necessary to consider first the publisher's practical benefit and forget the enjoyable but less vital facts which distinguish this widely known publication.

The attractive plant of the Toledo *Blade* was completed in 1927, and the cost of the building was \$700,000. It is 300 feet long, 100 feet wide, three stories high, and rectangular in shape, and faces on three streets. The exterior is finished in sandstone with granite pillars, and a granite skirting five feet high terminates at the bottom of the first-floor windows. Examination of the exterior view shows how effectively the site, design, and material were utilized to create the most artistic appearance possible.

Selection of wall facings for the interior was determined by the comparative advantages of various materials. Salt glaze brick, in light buff tone, was the final choice, because it reflects light admirably and is very easily cleaned. Where a richer effect was desired, as in the main office and private offices, the walls were finished in mahogany.

The main office, located on the first floor, is 85 by 115 feet. Indirect lighting, with decorative fixtures of thousand-watt capacity over twenty-foot squares, is used in order to secure sufficient light with even reflection. Most of the departments work by daylight, as the windows are large and the walls, painted in two shades of cream, reflect light excellently. A Lamson tube system, with two stations, is installed for the speedy transmittal of

copy to the composing room, and this feature saves many steps and minutes in a day. Glass partitions allow an unobstructed view of the entire office, and are a means of saving useless steps. The construction of back-copy files underneath the counters permits the use of an efficient storage system and avoids clutter and confusion. Thermostatic heat control and forced ventilation make for the comfort and health of the personnel, and are practical items of new-plant equipment.

All floors are of concrete, and the structure is truly fireproof. Linoleum is used in the main office and editorial rooms. Kreolite wood block covers the floors of the composing, engraving, stereotyping, and mailing rooms, and also the pressrooms, and provides both long service and comfort. Protection

of the whole building against damage through press vibration was assured by placing two pine planks, 3 by 14 inches, on top of each side of the press substructure for its entire length, and erecting the press on these planks. No anchor bolts were used, and cedar shingles were employed for leveling purposes. By this method press vibration has been eliminated, and it has been unnecessary to insulate the substructure from the building proper.

The entire building is ventilated by a system consisting of a seventy-two-inch intake and forty-eight-inch exhaust fan with sufficient capacity to change the air in the building every nine minutes. During cold weather the fresh cold air is heated by steam coils and humidified by live steam before being delivered to the building.

The editorial rooms, on the second floor, are 65 by 100 feet in size, and require no artificial light during the day, as the north light streams in through the skylights in the sawtooth-type roof. The upper walls are painted in light cream, and the ceiling in gray. These rooms are equipped with automatic heat control, automatic humidifiers, and ventilators, and the reporter with the headache can no longer explain it away by complaining about closed windows.

Adjacent to the editorial department is the composing room. The tube system delivers copy here from the main office and from the editorial rooms. The upper walls and ceiling are painted as in the editorial department. A battery of twenty linotypes, with extra magazines for each machine, satisfies the demand for rapid setting and lots of it. All linotypes are equipped with Margach pot feeders. As with other up-to-the-minute plants, the *Blade* composing room is outfitted with steel furniture equipped with properly placed and shaded lights. Cooper Hewitt lights, which are easy on the eyes and very effective where close work is being done, are

M. D. D. D. S. D. P.

WE could properly sign ourselves "Doctors of Printing." Our education in printing and advertising has been as long and as thorough as that of your physician, or dentist in his specialty

And it costs nothing to consult us. Our job is to produce for you exactly what you should have—without extravagance, or unwise economy. We study to make each piece of printed matter serve the exact purpose for which it is intended—at the least possible effective cost.

J. P. BELL COMPANY  
LYNCHBURG, VIRGINIA



used in the composing room in place of the usual overhead system.

Labor-saving equipment is provided wherever possible in the composing

by plate finisher; a Capitol plate dropper; two flat shavers; two saws and trimmers; a jig-saw; a rougher, and three flat casting boxes. Cooper

feet high. Temperature and humidity are controlled by thermostatic valves. A roller rack is employed to insure proper care of rollers. Extra press parts are always in stock. The major items of equipment are sixteen Goss high-speed presses; five pairs of folders; sixteen Cline reels and electric tension and flying paster; and five Cline motor drives and controls, any two of which may be operated in parallel. Production capacity is 210,000 twenty-four-page papers an hour.

The press is lighted by lamps placed on the side walls, and equipped with angle reflectors to throw the light into the press. Signal lamps are the only lights used on the press itself. This arrangement reduces to a minimum the lamp breakage caused by vibration and various accidents.

Endless-belt bundle conveyors in the mailing-room deliver bundles to the trucks at the loading dock. Steel tables are another practical feature of this department, which is laid out and equipped to put the issues through with lowest possible loss of time.

All the mechanical equipment of the *Blade's* plant is new, and all machines are driven by individual motors except the presses, the Autoplate, and the molding machine, which are driven by means of a silent chain.

The advantages of the Toledo *Blade's* new plant are many. This newspaper is accorded new prestige in the eyes of Toledo citizens. The employees are more comfortable at their work, and ready and able to work harder without feeling the strain. The



Impressive and attractive new home of the Toledo (Ohio) "Blade"

room. Included under this heading are six Mohr linotype saws; four Miller saws; a Smythe spaceband cleaner; an Ewald plunger cleaner; a portable air compressor; a Vandercook full-page proof press, and a Wesel proof press. The monotype room has three material-making monotypes, a composition monotype, and a Giant caster. Forms are returned from the foundry cold, with obvious advantages. Forced ventilation keeps the men comfortable and up on their toes to do their work well. The proof desk is in the center of the composing room rather than in the usual most distant corner.

The job composing room is used only for setting mailing lists, and occupies a space of 16 by 30 feet. This room is equipped with automatic proof press.

Engraving is handled in a room 40 by 80 feet, on the second floor. This department has three darkrooms, two acid tubs, large sinks and a good proof press, a saw and trimmer, a rougher, a beveling machine, gages, and powerful magnifying glasses. Acid-resisting sewer pipe is used for all drains in this department—another clear sign of far-sighted planning. The room is entirely enclosed with steel partition and sash, but forced ventilation enables the men to work in perfect comfort.

In the stereotyping department are to be found items of equipment which permit fast work of the proper quality. The principal features of this equipment are a double Junior Autoplate with ten-ton pot; a plate finisher; a Goss molding machine; a Hoe molding machine; four mat scorers, one of them electric; a three-ton pot for jobwork; a one-ton Monarch pig pot with four Margach molds; a stand-

Hewitt lighting is also employed in this department, and the walls are painted as in the editorial department.

The space for newsprint storage amounts to 17,000 square feet, and the rolls are nested three high. Ledges for paper storage are nearly a foot above the floor level, with more than sufficient provision for drainage. Special paper stock is stored in the stockroom on the mezzanine floor, with no chance for spoilage through careless handling. No newsprint is stored in the pressroom. Reels are attached to the presses, and the paper is raised from



View of composing room in new home of the Toledo "Blade"

the basement level as it is required. The rolls of newsprint are easily conveyed to the reels on steel roller-bearing trucks running on tracks.

The pressroom is on the first floor, and is 40 by 60 feet, with a ceiling 24

improved working conditions are more healthful and far better for general morale. And the labor-saving equipment in the plant means that the cost of production has been reduced to the minimum. Could one ask any more?

# The Art of Writing and Art in Writing

By EDWARD D. BERRY

**T**HINGS achieve appreciation by their rarity. Jewels and praise lose value as they become the property of many. Writing was once a fine and noble art. Now, with all the mechanics of modern educational methods, it has become so common in practice, so easy to do, so low in appraisal, that good writing would almost seem no longer a goal worth striving for.

To have one's name "in the paper" was once a mark of importance; to have a "piece in the paper," over one's own signature, was an indication of Fate. The "best sellers" once required years, even a lifetime, to produce. Now many are written between social engagements by writers whose work is evidence of a pitiful poverty of language. A good publisher is now more necessary in the search for fame than a good author.

If these observations were but expressions of regret at the passing of a fine art, they would be interesting only to friends and admirers of the deceased. But there is such an intensely practical aspect of the dearth of good writers that the matter should have the attention even of our super-salesmen of Hollywood and elsewhere. And relief is on the way.

Business, the personification of our total industry, is slow to act, cumbersome in its movements; but it is keen, deliberative, analytical, and, in this day, scientific in method. When once it has determined upon a course of action, one may be sure that the course is the right one, at least from the economic point of view.

Writing is being used more and more to increase and solidify industry. Business has been nosing about. It has found that there is a wide difference in the manner of saying a thing; that some writing gets adequate results, and some does not. With its penchant for facts, business has found that writing which in itself does not influence minds and cause desired action is not good writing—because it is not profitable. Profit is the final test to which business submits everything. Incidentally, an unprofitable thing is a wasteful thing, always anathema to business. And so the hard-headed, practical leaders of industry are sponsoring a new appreciation of good writing. The mills of the gods are grinding again.

Art and business being agreed upon the purpose and requisite performance of writing, it is well that everyone who

has to do with the printed word investigate the little-known art of writing. Specifically, this refers to the increasing number of those who undertake the complete production of advertising—the creative, direct-by-mail printers. Their objective should be that advertising copy shall no longer serve merely as a filler of space left blank, inadvertently, by the artist or illustrator.

Letters are familiar but meaningless symbols. Words are groups of those

**T**HE compelling force of a virile thought quite often requires vigorous expression before it can obtain its full effect. Quite frequently, attempts to give impetus and emphasis to the printed word result in a jumbled display of bold-face "typography." The trick is really very simple, however. It requires papers that reflect one's individuality, carefully chosen, but simple, types and decorations, vividly contrasting colors, and clean, sharp presswork. This combination, in conjunction with the *right words*, is unbeatable.

Doesn't this suggest  
**Results!**

From a recent folder of the Advertisers  
Paper Mills, Holyoke, Massachusetts

symbols. Neither can express thought. By association, words may suggest thought to an observer—but that thought will be of his own direction.

Language begins only when words are grouped, when they express a thought, when they describe an action or an emotion. The thought may be unusual and interesting, but if poorly described only its originator enjoys it. Should a poverty of language make the expression involved and confusing, listeners might begin thinking of something entirely foreign to the intent of the speaker.

The ability to select the right words and so group them that they clearly and exactly express the thought in the writer's mind is the art of writing. It might be called the craft of writing, for it may be learned. There are certain inviolable rules which, followed assiduously, will insure accurate expression, but need continual practice.

But true art in writing is a higher accomplishment. Not everyone can achieve it. There is needed the "divine afflatus"—inspiration, creative talent—guided by the rules of craftsmanship before mentioned. Those who can so group words that they cause an emotional reaction, while exactly conveying a thought, are the outstanding and successful writers, in the broadest sense. They add cleverness to knowledge—not the cleverness so obvious that one can almost hear the machinery creaking, but the hidden, subtle force that commands attention and carries conviction.

Such writers usually have a versatility of style. They adapt exact and interesting expression to their audience and their purpose; the precise language of literature, the colloquialism of the street, humor, inspiration—the atmosphere of environment. These are auxiliary arts, but they never occasion a sacrifice of clarity and exactitude.

On our silver coins is the sentence, "In God We Trust." It is perfect; it expresses a thought exactly; its meaning cannot be misinterpreted; it needs no effort by the reader to complete it. But it has something more: Were the parts of that sentence transposed so that it read, "We Trust in God," there would be lost the vitalizing influence that causes an emotional stir in each beholder. Both constructions are grammatically correct; the former has art, the latter only correctness.

A fatal blunder of the unpracticed writer is to be conscious of the fact that he is writing, that his work will be criticized, that it must be unusual—God save the mark! If he would be himself, regardless of how well he knew the rules of the craft, he would do much better. He tries to be someone else, to throw off, in an instant, all his past training and experience—but even the marvelous human mind has its limitations.

Another common mistake is to *try* to be forceful. The means ordinarily adopted is the overworked adjective. When that part of speech seems to



fail the superlative is called for, especially in advertising material. This writer once saw in a drug store a dozen magazines strung on a cord; on seven of the twelve the back-page advertisement had the word "amazing" in its headline. No one was "amazed," and thousands of dollars had been spent to carry a message in language which the reader could not possibly believe.

Frequently the adjectives scream so loudly that none can hear what the nouns have to say. Adjectives should be used as sparingly as are commas in a newspaper; superlatives rarely, and never in an advertisement.

The following is an excerpt from an anonymous writer's description of a formal dinner:

I thought of a bright thing to say now and then, but I was always so slow in getting away from the mark that I never got it out. It had grown stale and out of date before I could invest it with the artistic merit that would enable it to appear in such brilliant company. And so, mentally out of breath, I just sat and felt old-fashioned and slow, and tried to catch the drift of the sparkling dialog. But I tried to look as wise as possible, just to give the impression that nothing was escaping me, and that the things I did not say were quite worth saying.

Count the adjectives trailing and obstructing and shouting into silence the nouns that speak in the foregoing paragraph! The score is zero. This is a delectable piece of writing. The one who wrote it could write advertising that would be read, understood, and believed—advertising that would sell.

Many copywriters pretend to believe that higher literature is only for cloistered, academic pursuit—advertising is a "practical" thing. Obviously they are wrong, if they are sincere. Higher literature means correct and artful composition, with thought prompting the expression, something that advertising of today needs to raise it from the mire of mediocrity. One who can write that sort, and who is adaptable, could write advertising that would be a revelation to our "amazing" copywriters.

For one to attempt to write—especially such an important thing as advertising—who does not know the rules of the craft, perhaps does not even know there is such a thing as an art of writing, may be likened to the efforts of a young apprentice who tries to set an artistic, well-balanced job. And yet many write copy who are no better equipped. They can talk, volubly; then why can't they write? Well, they can't!

But the way to capability is open and there is a growing demand for good writers in many fields of endeavor. It is necessary only to prepare oneself. Many lack the natural talent to be really artful writers, but anyone of average intelligence can learn how to write, how to so express himself that what he really says is somewhat like what he thinks he says.

## How the Printer Qualifies to Produce Direct-Mail Advertising

By HOMER J. BUCKLEY

A significant address presented by this direct-mail authority before the San Francisco Printers' Board of Trade

NO LINE of business is more easily accessible than that of direct-mail advertising. To become a member of the display-advertising fraternity the entrant must qualify as a member of the four A's before he can secure recognition by the various publications. To enter the agency field he must furnish both capital and experience and a similar backing in the newspaper branch, but the direct-mail field makes no such restrictions. Entry is free—even to the amateur.

Anyone who has the nerve to stick a notice on his door and volunteer service can secure an opening in the direct-mail advertising field. And how they do crowd in! Yet because of the presence of so many who do not know the fundamentals of this branch, but who have the temerity to pose as authorities on the subject, there is much waste in the field and the advertiser is the man who suffers.

As printers, naturally you are interested in knowing how your industry lines up in relation to direct mail. Frankly, printers may be placed in three classifications: bad printers, bewildered printers, and good printers. These applications have reference to their ability to give service in the direct-mail field rather than to their artistry in typography.

Yet there is no field that offers a more lucrative remuneration to the printer than direct mail. Let me tell you why. In the United States there are approximately 250,000 manufacturers, and of that number but 32,000 are national advertisers and employ their own agencies. Among the remaining manufacturers are thousands of small firms that do business ranging from ten thousand to a half million dollars a year, but which are not sufficiently large to employ an agency nor maintain a special advertising department to handle their work.

The advertising of such concerns is usually planned by an executive of the concern, who handles this branch as a side issue and in connection with his various other duties, which may include employing the help, etc. Naturally, in many cases such advertising is not well planned or thought out. And it is spasmodic. A competitor mails out a folder and the executive feels that he must offset this competitive advertising with something from his own firm. He arranges a catalog,

using the old booklet as a reference, without considering the current market or a thousand other pertinent facts in relation to the firm's business.

Now here is the big opportunity for the printer—but to cash in on this he must have on his staff a man who knows merchandising and marketing by mail. This knowledge is necessary in order to prepare effective advertising. Or, better still, the printer himself should know these basic principles, because when these firms call in a direct-mail advertising man they expect to place every confidence in him as a consultant and to rely upon him to handle the entire proposition from the analysis of the problem down the line to the completed printed pieces.

The printer who is interested in building up a direct-mail advertising business also must talk direct mail in relation to the customer's business, think and talk in the language of the customer. He must talk less about printing mechanics such as "the run, the type, and the dummies," etc., if he wants to gain the confidence of the trade as a counselor or for his firm as a direct-mail organization.

The wideawake creative printer will, therefore, analyze his customer's problem carefully. He will find out who buys the product, why and when they buy, the advantages of his customer's goods over those of competitors, his markets, how to plan the correct number of pieces, how to figure marketing costs, and how to check results. And in addition to knowing how to print the campaign he also must be able to write clear, forceful copy, because these firms that call for a direct-mail consultant expect to find such knowledge and ability and rely fully upon him to produce the results they need.

It is no easy matter to acquire this knowledge. It means constant study of marketing problems, business economics, and changing buying trends that affect the business of the customer. But the printer should not attempt to enter the game unless he knows these basic principles. It is far better to continue to be a good printing craftsman than to be a poor direct-mail counselor. However, when the good printer acquires this information and couples it with his knowledge of printing, there is an opportunity for him to go right to the top in the field of direct-mail advertising.

# SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled, and marked "For Criticism." Replies can not be made by mail.

JUSTIN MILLER, Philadelphia.—Our compliments are extended upon the handsome "Book of Types" for the Progressive Composition Company. The hard binding is substantial, also attractive, and the end leaves are beautiful. The title page is an excellent example of the Colonial style and is not only pleasing but impressive. It reflects the excellence of the typography throughout, which is of the best in style and as to details. Articles in the forward part of the book, entitled "Distinctive Typography," "The Art of Layout," "Mechanics of Photoengraving," etc., are interesting and manifestly helpful. The fact that a considerable block of the smaller sizes is given in the specimen pages will be helpful to your customers in preparing layouts. There is one feature, however, that we do not altogether like—the laid-tone stock. While it is high grade and beautiful, and very fine on pages where there is little type, as, for instance, the sectional title pages and the book's title, a suggestion of confusion is given by the pronounced laid-mark running from top to bottom on the pages containing the aforementioned articles set in twelve-point. Presswork is de luxe.

J. R. LADUE, Syracuse, New York.—We consider it to be fortunate, rather than otherwise, that your client insists upon maintaining the *Mohawk Rug Retailer* in a conservative style. He is not a stumbling-block in the way of good work, as so many are. Your being limited to Caslon or Garamont for the composition is no handicap, for you could hardly do better. Although the first one is high grade, the text pages are broken up with panels and illustrations in such a way that the effect is interesting and snappy rather than "bookish." We do not like the running head nor the rule at the bottom of the page. The latter takes up space to no good purpose. The running head with a light rule above and below the line of widely letter-spaced Garamont capitals is not particularly objectionable on pages of solid reading matter, but on pages where there are other display features the effect created is not pleasing and also is somewhat confusing. A plain type running head, without decorative features, is nearly always the best. Presswork is high grade; the half-tones snap up wonderfully well, those in process colors being unusually striking. However, the matter in the panel on the cover is rather too crowded. Page advertisements for which the other cover pages are utilized are very striking.

OTTMAR MERGENTHALER SCHOOL OF PRINTING, Baltimore.—Both posters, the text for which is Henry van Dyke's "The Unknown Teacher," are effective and typographically excellent. We like the one in Caslon better than the one in Cloister because the latter is crowded. Both have good borders,

which are interesting, too, although the one on the Caslon job gives the type more chance to show. We do not like the italic initials set outside the type mass, which is roman. The slant of these initials creates a disagreeable contrast in view of the rectangular character of the forms and the use of vertical roman throughout. Due to the narrow measure, spacing between words is entirely too wide in some lines of the Caslon form, and while it does not affect the general appearance to a marked extent it is noticeable and objectionable.

NORMAN T. A. MUNDER & COMPANY, Baltimore.—The three issues of *The Car Card*, for Barron G. Collier, Incorporated, are very fine, also appropriately handled. Numerous street-car advertising signs reproduced here and there in full color are not only striking but remarkably well printed, as we would expect.

MORRIS REISS PRESS, New York city.—Your work continues to interest us very much indeed. You have a rather unusual, original, free, and interesting style which is particularly effective in attracting attention and creating interest. Outstanding among the specimens most recently

received are the lodge announcements. These are original in treatment, hence worth more money than the common garden variety.

A. V. INGHAM, Tampa, Florida.—The June issue of *The Tampa Tattler*, weekly organ of the Tampa Advertising Club, is interesting, though beautiful and dignified. Inside two-column pages are set in the beautiful Garamont type, with harmonious decorative initials, and printed in brown and black on India-tint antique stock they are immensely attractive.

C. HAROLD LAUCK, Lynchburg, Virginia.—Your typography is excellent, and the plant of the J. P. Bell Company is backing you up with fine presswork. Except for the fact that the cover design is lettered in a somewhat old-fashioned and unpleasing style, the Fishburne Military School book is high grade. Even despite that, the impression the book created is good. Items of the Bell company's advertising are likewise fine, the booklet, "Gold Is Where You Find It," being unusually impressive, particularly in view of the gold cover stock. The inside pages are attractive typographically and readable; in fact, the only fault concerns the

second color, the weak and unpleasing lemon yellow. A light brown, or, if you particularly like yellow, then chrome, would have been far more satisfactory. The various folder enclosures of the Bell company are effective, although ornamentation is sometimes too extravagantly used. We suggest eliminating the rules above and below the second word of the title, "Color Signal System," opening up the lines of the secondary group somewhat, and lowering or eliminating the ornament under "done." This ornament is too wide; the effect is invariably bad when an ornament, especially when close, is wider than the length of the word below which it appears. Pages like "Date Your Communications" suggest that the copy was made to fit the design, whereas the design should be suited to the copy. In addition to being unbalanced, spacing between the words is too close. White space is not distributed in a pleasing manner and the leaf ornament looks like a makeshift to justify the panel. On pages where there is considerable white space close spacing between lines is especially bad; the amount of spacing is relative in its effect to the degree to which a page is filled. The Shenandoah National Park Souvenir Corporation letterhead is excellent; the tint panel under the cut lifts the design from the conventional ordinary. There is too much red in the heading for the Eagle Rock Milling and Manufacturing Company, and the units in color are in a bad place, in a sense overbalancing the design. Parsons should not be set wholly in capitals, as on the invitation for Alpha Rho Chi, the cover of which in colors is full

## Book of Types

Presenting an extensive collection of OLD STYLE and MODERN TYPE FACES, many recently cut, together with Ornaments and Borders, designed for use in Advertising and Commercial Typography.



PROGRESSIVE COMPOSITION CO.  
A Distinctive Typographic Service Since 1908  
NINTH AT SANSON STREET IN PHILADELPHIA

Impressive title page from handsome type specimen book of the Progressive Composition Company, Philadelphia, especially fine on original 9 by 12½ inch page printed in black and bright blue.

Carlstrand-Rook Company  
take pleasure in announcing the en-  
largement of their composition and  
printing facilities by the taking  
over and joining with their plant  
the equipment formerly operated  
by Marion S. Burnett Company.  
This enlargement program was due  
to the liberal patronage of our clients  
and we feel indeed grateful for it.  
With such extensive facilities and  
working forces, equipped with the  
latest European and domestic type  
faces, together with our newly per-  
fected Aquatint process of printing,  
we offer every facility for providing  
composition and printing of out-  
standing attractiveness \* \* \*

We welcome the account of a few  
firms who demand and appreciate  
the particular service we have estab-  
lished. A trained printing executive  
will wait on you. Call Harrison 0400.

*The men who wish  
to serve you...*  
Charles H. Carlstrand  
James H. Rook  
Joseph J. Milosch

Carlstrand-Rook Company  
712 Federal Street • Chicago



The original of this attention-compelling announcement by the Carlstrand-Rook Company, Chicago, is in bright rose and black on white stock.

## ANNOUNCING

A  
PROMOTION  
AND AN  
ADDITION  
TO THE  
EXECUTIVES  
OF THE  
READING  
PAPER  
MILLS



MAY FIRST ~~~ 1928

Although characteristic lettering helps, the line paneling makes this page, the original of which is in red and black on India-tint stock.

of interest. Specimen pages from school annuals are exceedingly fine and indicate ability on the part of your pressman. The cover of deep red stock—plain, without title—does not suggest the worth of what's contained on the inside pages, the decoration on which is unusually good. "A Manual of Type" is very good, although the lettering on the cover, stamped with gold leaf, is so small and the covering material so coarse some of the characters can hardly be distinguished. You show a number of very old and inferior type faces in your work, which indicates a fine sense of discrimination. The layout of the text pages is excellent.

FOSS-SOULE PRESS, Rochester, New York.—Your folder, titled "Just the Type," advertising the installation in your composing room of the Cochin face, is unusually impressive. The showing of the type is unusual and effective, but the outstanding feature is the striking title page, a good "modernistic" drawing of a gentleman wearing a stove-pipe hat, the gentleman looking the part.

F. B. FORT, Tampa, Florida.—The many specimens recently received from you are unusually effective in design and layout. Most of them also have original features that function effectively in attracting attention and inspiring interest. Colors are exceptionally well used, as is also ornamentation. Your handling of the syndicated printers' advertising features of Charles Austin Bates is among the best we have seen. The cover of "Please Pass the Cream" is original, also unusually striking, as are the inside pages, although we consider the decorative headpiece and the ornamentation around the running head too pronounced in relation to the size of the page and considering the dignity of the item. On the package label the three lines of caps, of the same size are crowded and quite confusing. The initial is ugly. Stationery for the Tribune Press is excellent, as is also the June 11 issue of *The Tampa*

*Tattler*, although the rules on the front are too pale in the weak yellow. The lines of capitals on this page are too closely spaced. On the whole, however, your work is high grade.

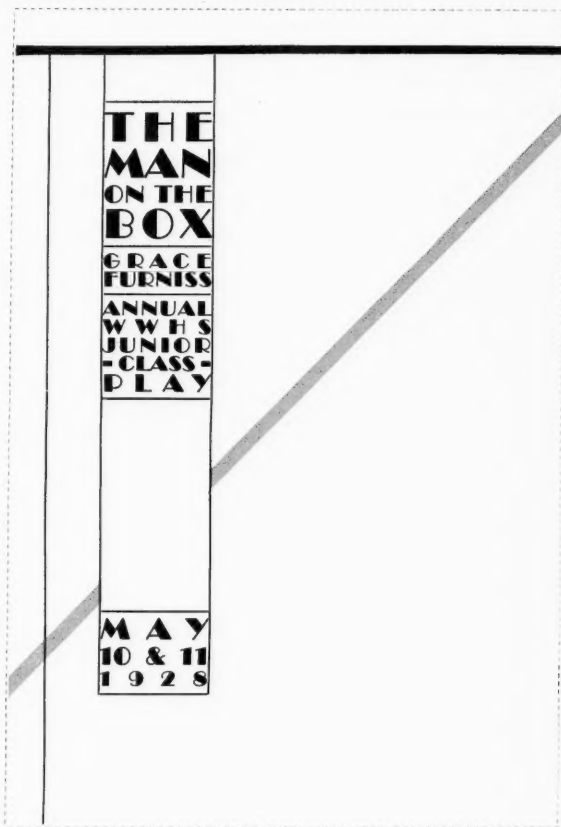


Paste-up cover of dummy, a problem given the class in layouts and typography of the Chicago Central College of Commerce. The illustration is of a Radiola; the lightning is silver paper mounted upon cardboard cut to shape and suggests embossing. First prize design by E. H. Christensen.

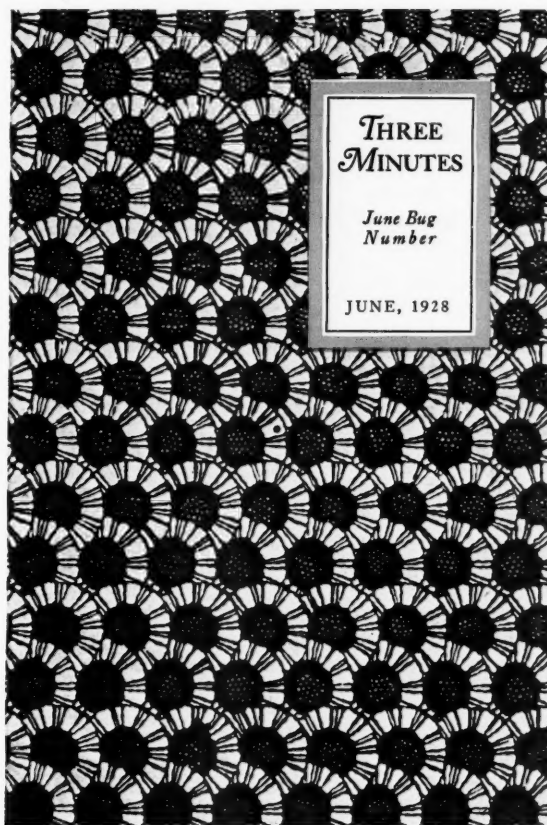
GEORGE GROOM, Melbourne, Australia.—Taken on the whole, we like the *Herald* "Type Book"; it is practical if not a de luxe specimen. The upward extension of the inner rule of the cover's borders, culminating in an ornament just below the title, is not pleasing. The effect would be better if the leaf ornament appeared alone under the main group, reversed as to position, of course, and if the address and date lines were somewhat larger to more nearly balance the title and the page. The layout of the inside pages is in the main good, although we do not like the incomplete panel around the head on page 7, and particularly dislike the underscoring of the author's name with hairline rule. This line is cheapening and does not, as no doubt intended, emphasize the name, which doesn't require it. The idea suggests a decorative affectation. You should consider word spacing seriously; in many places an em quad or more appears between words. That is altogether out of reason. Pronounced "rivers" of white appear frequently. Better divide words at the ends of lines (you seem to have sought to avoid divisions) than to space so widely between words. We consider the different articles, such as "Suggestions for the Preparation of Advertising Copy," "The Reproduction of Halftones," etc., very helpful to advertisers. These give the book value and doubtless keep much objectionable matter out of the paper. You have a very good line of type faces; in fact, we note several of the newer styles, which is unusual for a newspaper, and, except sometimes for the matter of spacing, they are set forth in a very satisfactory manner. Breaks in the pieces of litho-tone rule used for head and foot bands are in some cases unpleasant.

THE BROOKLYN VOCATIONAL SCHOOL, Brooklyn, New York.—The display pages, "The Unknown Teacher," by Henry van Dyke, executed by students in a contest, are quite interesting and some are very





Show poster of striking layout that qualifies as modernistic for the additional reason that Broadway type is used. From the press of the Woodrow Wilson High School, Long Beach, California.



For this cover the Times-Mirror Printing and Binding House, Los Angeles, used a decorative tissue in black and gold on white wrapped over gray stock. The title is a tipped-on label.

fine. Among these are the designs of Saul Belkin, August Speth, Frank Wallner, and Gordon Young. Young's design is unusually attractive, the only serious fault being the initial, which is too skinny to look well and too small in relation to the size of the item. Thomas Shea's entry, in which the body matter is set in lines of varied length to create the contour of a silhouette portrait, presumably of Mr. van Dyke, is interesting, but does not embody the essential of dignity. Designs without borders, as, for instance, Benjamin Cafero's, are not dignified enough. William Johnson's has the additional objection of being set in very commonplace type, as is also the design of Harold Wicks, the border of which, in addition, is unpleasing.

WOODROW WILSON HIGH SCHOOL, Long Beach, California.—The "modernistic" window card, program, and other items for the show, "The Man on the Box," are excellent in layout and make an effective first impression. What the type faces modernism has brought into existence would mean in straight reading matter can be determined by an estimate of the legibility of this one. We are sure that if the same layout were followed with a good readable bold-face roman the item would be equally effective in getting attention and eminently more satisfactory in other respects. Of course, the type gives it a certain character—every face has a look of its own—but to say this character offsets or compensates for the lack of legibility is going quite too far. The program is likewise ingenious and features some of the design qualities of the card, and is reproduced. The cabin picture, designed with rules and ornaments by Robert F. Lane, is an interesting example of a pastime.

RAY THOMPSON, Santa Monica, California.—Most of the business cards and tickets you submit are characterized by an original handling and have

quite a punch. The one for the Taylor Garage is especially striking, and the one for the Bay Typographic Service is in excellent taste, so quite pleasing. Quite the most unusual item, however, is your own card in one of the popular semi-script faces. The interesting use of parentheses as a band across the card below the name is very unusual. Some of the cards, however, are crowded, and the arrangement of others is rather disorderly. Among these is the ticket for Ye Colonial Dinner of the Ladies' Aid Society, which is set practically altogether in italic with swash initials, and crowded besides, so is rather confusing. The "Antiques" card for Nancy Belle Hinds is not pleasing, particularly because the two faces are inharmonious. The flourish used at the end of the word "Antiques" is not related in design with the type and is unpleasing besides. It is also lower than the type and doesn't align. Out of center arrangements, such as you specialize in, are effective when balance is good, but it is always difficult to use varied sizes and shapes of units and maintain good balance.

HOWARD N. KING, York, Pennsylvania.—Our compliments are extended on the very excellent job you have done with the catalog number of

the Gettysburg College Bulletin. The cover is one of the most pleasing type pages we have seen in a long time, our only objection to it being that the brown ink does not stand out quite as strongly as it should. In general, however, the effect is unusually pleasing. The title page is attractive, as is also the college calendar page. Presswork is likewise high grade; in fact, the item is much better than work of this kind generally is. The dinner and program book, "A Spanish Night Club," is effective and unusual, particularly in the manner in which the program, menu, etc., on separate cards, are contained in a pocket inside the back cover. The title of the book, printed in black, green, red, and gold on Goldenrod hand-made quality cover stock, is unusual, impressive, and attractive.

BEN F. HERRICK, Albuquerque, New Mexico.—While the page border adopted for *The Mirage* is interesting as a representation of Indian blankets, it does not harmonize with the type used in the advertisements and is of a spotty, distracting character besides. The handling of the advertisements is otherwise for the most part good, the Goudy in bold and light face, with a few lines in the handsome Hand-Tooled, being

used for practically all display. This consistency has much to do with making the appearance more pleasing than the average run of work of this kind. Ornate initials opening words in main lines hinder rather than help in the majority of cases. An ornate dash made up of rules and type ornaments is not sufficient to separate the three spaces of a page, like 201. A full length cut-off should be used to adequately set apart the ads. Lines are spaced too closely in the page of Spitzmeyer, an effect that is particularly noticeable because there is considerable space between the several parts of the ad., which has the appearance of being a title page rather than a regular

Ray Thompson PRINTER

TELEPHONE 25671

1328 FIFTH STREET Santa Monica, California

The lovely parentheses used with good effect as ornament by Ray Thompson, Santa Monica, California.



### Type Faces...

Palmer & Oliver Inc. have always regarded the printer's box as a human world, peopled with characters as varied as human characters, and faces as expressive as human faces. This Print Shop speaks the language of that world—the means of communication between beggars and princes, between nations, between human souls!



### Swagger...

This is the clean-cut type—the face of the present generation. It tells of speed, joy, spirit, style, of an age that economizes effort. High powered cars, well-tailored clothes, sophisticated silks, bobbed heads and clean-shaven faces. *Bodoni* is the language of the needs and fads of Youth!



### CHIC...

This is the type face of the modern woman. It tells of smartness, charm, distinction, exclusivity. *Cochin* speaks with a French accent—of fine undergarments, exquisite cosmetics, subtle perfumes, Paris frocks, de luxe cars, rare jewels—to be enjoyed by the woman of active life and active mind.

advertisement. That would not be so bad if spacing between lines were adequate. The cover of *The New Mexigan* is interesting; the color effect is quite striking, and also reasonably pleasing. A bad feature is the exceptional letter-spacing of the line 1928, which, being inconsistent with the spacing of other lines, throws the whole design out of gear. Pages like the third one inside, containing a list of the officers for 1928, in which there are few lines, look very bad when exactly centered vertically. Another fault is that the lines are too long, so that the group of type does not conform to the shape of the page. If most of the hyphens used as leaders were eliminated and the names and the offices were brought closer together in each line, the group would be narrower and, so, more nearly conform to the proportions of the page. While not outstanding, the typography of the remaining pages is satisfactory.

W. W. GRAHAM, Tulsa, Oklahoma.  
—*Tom Tom*, the annual of Central High School, has some fine features. The style of face used and the neat way in which it is usually handled are good points. The binding is beautiful and in excellent taste; title page is attractive. Presswork throughout is uniformly good. Now, for the weak points: In the forward part of the book considerable matter set in narrow measure in relatively large italic type discloses entirely too much space between words. The general layout of these pages, however, is interesting and effective. A more serious fault is the second color, a very pale, cold yellow, so weak the decorative details of the border scarcely show at all. It is unpleasing, besides. A rich, golden light brown would have toned in with the paper stock and made the book much better. Because of the stronger tone of such a color as we suggest, a plain line border would have been better. Corner pieces used here and there along the sides of the border, and the fact that it is "broken" near the top, are unpleasing features. Roman capitals would have been much more satisfactory than the Old English upper and lower case for the sectional titles. It would be more consistent with the rectangular panels and fill them out to better advantage. In some cases there is an exceptional amount of white space at the ends of the lines of lettering printed over the panels.

LOUIS A. BRAVERMAN, Cincinnati.  
—We have enjoyed looking over the specimens most recently submitted,

Initial page of text and two others from an impressive booklet by Palmer & Oliver, Incorporated, New York city. Three more of the twelve pages in this booklet are shown opposite.

for the most part paper-stock samples and items of the Procter & Collier Company's advertising. The package label for the Volite Products Company, in blue and black, and the letterhead for the same concern, are outstanding. Along simple, direct lines, the letterhead and label are both as impressive as can be. The title of the

folder, "Silverware," is unusually striking, as is the center spread, on both of which the large halftones with large, solid areas are exceptionally well printed.

THE HUTCHINS INTERMEDIATE SCHOOL, Detroit, Michigan.—While the booklet, *The Coach and Four*, a collection of poems written and printed by students, is commendable as such, it contains several points of weakness. The two panels inside the cover border are too low and the page is overbalanced at the bottom. Despite this and bad presswork, the general effect is quite good.

Concerning the presswork, you tackled quite a problem in the attempt to print a border of fine detail over black in gold on the exceptionally rough hand-made quality paper. The gold is quite unsatisfactory. Let us suggest that when you use cover stock of a fine quality, particularly one of pronounced figure or grain, the simplest kind of a design is best. Such paper is about as fine a thing as you could present and shouldn't be covered up or subordinated. Considering the character of the design you have used, you might as well have used some cheap paper. The inside stock is a very rough cover grade or hand-made quality book, with deckled edges, deserving the finest of old style faces, like Caslon or Cloister. However, you have set the entire copy, even the title page, in Clearface. As the name implies, this is a legible style, but common and ordinary as to design and wholly unsuited for fine book. Here again, and so to speak, you have degraded the paper. Lines of text are crowded too closely, and the type matter on the title page in upper and lower case is undignified. The rather fussy border doesn't express the degree of taste a simple rule would, hence is scarcely in keeping with the character of the contents and, here and again, the fine paper stock.

M. A. LEGER, Lynn, Massachusetts.  
—Although you are old enough to have been married fifty years—congratulations!—you have kept well up with the times in the matter of your product. Items of your own stationery are dignified, simple, and effective in arrangement. We consider some other styles of type far better than Copperplate Gothic, and feel that the general effect of the forms in red and brown on yellow tinted stock is too warm, yet we admire them. If you had used a bright blue or green instead of the red, as the second color in the monogram, your items would have much more snap.

## ADONIS

Adonis, according to legend, lived a comparatively short life. Yet, the fame of his grace and beauty is immortal.

An advertisement, too, has but a fleeting while to live—about seven seconds before the average reader. In that flash, *Typography* registers.

How well your advertisement impresses depends, greatly, upon its typographic worth. Through well balanced areas, judicious type selection and the use of original display ideas—in good taste—an advertisement is endowed with that strength and beauty and character which perpetuate the name of Adonis.

Let us show you how we are immortalizing advertisements!

*Advertise your Advertising. Call LONgacre 6376.*

**THE ADVERTYPE CO., Inc.**  
345 West 39th Street  
New York



The first half of the center spread of an effective folder by The Advertype Company, New York city, discloses another believer in the suggestive qualities in type faces.



## Vitality...

This is the type face of pioneers. It tells of earth's raw resources, and of man-made products with muscles of iron and sinews of steel—products that serve the basic needs of life and bring civilization to dark places. Cooper Black tells the story of oil, rubber, road machinery, freight trains, cargo ships and human toil.



## Youth...

Chubby letters, like healthy children, well formed and well fed! What more appropriate type face to speak of the products for the younger generation! Shoes that can be scuffed, candy, toys, breakfast cereals—and to men who are boys grown up. Bookman tells a manly story with candor of childhood.



## Sophistication...

Exotic, luxurious, artistic, alluring—Eve is the type face of the woman who has traveled, who knows the fashion secrets of clothes and jewels, and who blends her own perfume. Eve expresses the wisdom of the first woman and the piquancy of the modern girl, and tells a story with beauty which is the language of all Women!

ORIN W. JAQUISH, New York city.—Your new letterhead and invoice are in one of the most interesting and attractive hand-lettered modernistic designs we have seen. Workmanship is of the highest order and the design has a remarkable punch. The most pleasing feature to us is the color effect, in delightful tones of blue with black.

THE HERRIN NEWS, Herrin, Illinois.—The binding of *Tussie Mussie* is beautiful. In fact, with the exception of the title page, the handling throughout is very fine indeed. Vanity initials used in the title line are not only inharmonious with the Goudy Old Style, but are displeasing and altogether too undignified for such work. Extending over the subtitle, one of them has the effect of cluttering up the page. The leaf ornaments used above and below the title on the dedicatory page are likewise inconsistent and too prominent. Text pages, however, are handled in excellent fashion, although we would prefer some handling of the running head and folios that would obviate the rather unsightly hairline rules. A very pleasing tone and texture of paper contribute to the good effect of the book, but, while you did quite well on the halftones, the stock made it impossible to do a first-class job on them.

WILLIAM BEHNE, Miami, Florida.—Specimens submitted by you are excellent. You have good type faces and use them with skill and discrimination. Probably the most interesting specimen in the collection is your own letterhead. It is different, yet pleasing.

THE BARKER PRINTING COMPANY, Blackstone, Virginia.—Your blotter, "Nine Years of Service," contains an idea we do not recall having seen. The figures 1, 2, 3, 4, etc., up to 9, each succeeding one larger than the one before, appear across the top, with the years 1920, 1921, etc., in small type over them. The suggestion given is that each year has been a bigger one, and it is effectively made. A more stylish type face than Cheltenham Bold could be used, but the item makes a very good appearance nevertheless.

PARAMOUNT PRINTERY, Mangum, Oklahoma.—The program of the charter meeting of the local Kiwanis Club is interesting and attractive. Five leaves tied together at the top with a cord are of varying depths, increasing from the top to bottom in steps of about half an inch. On the extensions, "Menu," "Program,"

*Some deny or pretend to deny the suggestive qualities of type faces, but Palmer & Oliver seemingly cinch the case for the affirmative with the interesting item "Character in Faces."*

"Officers," and "Songs" appear consecutively so that one may turn to the page desired, as indexed, quickly. This is not a new idea, of course, but a good one worth repeating now and then. We wish a better style of type than Parsons had been used, although here is one case where it is not particularly objectionable. All pages

except the top (title) are set in the handsome Cloister, one of the very best faces.

G. C. BARTER, Baguio, Philippine Islands.—We do not expect fine typography and presswork from a school printshop located so far from printing centers, so we are pleased and gratified to receive from you some very unusual and interesting specimens. Effective use of ornamentation is often made, one outstanding example being the Third Annual Graduation title page, which would be improved by the use of a more stylish and clearer type face and by somewhat brighter color. As a rule, however, you employ decoration to excess, often introducing an ornament where none is desirable and where it does not help in the least. An example of this is the "Remembrance" calendar. It would be improved by eliminating the ornament under the word "Calendar," and the initial R, which is too large and placed entirely too low. An initial looks bad in connection with lower-case type; the remainder of the word should invariably be set in capitals, or, of course, small caps. The use of this initial makes the line so long that there is no margin to speak of along the sides. While ingenious and interesting, this border is too prominent in relation to the type. Ornamentation is also used to excess on the folder, "Your Horse on the Trail," the cut-off in two colors under the main title being the offending item. It is too prominent, and also displeasing. The rules of this border, which are also too pronounced in relation to the size of the page, are crooked. There are also unsightly breaks where the pieces come together. The rules are probably battered at the edges or ends, which probably caused the breaks, and the crookedness is doubtless due to improper justification inside. Your reds are a little too dark and should incline more to orange.

BETTER PRINTING, INCORPORATED, Jackson, Mississippi.—We like the one-color letterhead on which you write much better than the new one in two colors. While our main objection to the latter is the fact that the red is too deep, that is, purplish, it would not possess the charm of the other even though the red were right. If you feel you must use the two-color design, which, be assured, is not bad, use only a single-rule border under the name instead of the parallel rule and change the red to a hue inclining toward orange. In the one-color form the monogram is set

## Meet the ADONIS of Type!

GARAMOND BOLD combines unusual masculine beauty with an interestingly strong character. His face is finely moulded and classic in contour without being effeminate, and speaks a splendid reserve force!

His ability—his well-modulated voice—his friendly manner—these are the reasons for his great popularity!

*Garamond Bold and Advertype work hand in hand for success!*

THE ADVERTYPE CO., Inc.  
Advertising Typography  
345 West 39th St., New York

MEMBERS A. T. A.

This advertisement appeared in a recent issue of Printers' Ink Monthly and is reproduced here as the fourth of a series.

*The comparison between Garamond Bold and Adonis, personification of masculine beauty, is not at all far-fetched; in fact, we think, quite proper.*



60<sup>th</sup> ANNIVERSARY CATALOG

## SHOWERS FURNITURE



SHOWERS BROTHERS COMPANY

BLOOMINGTON, IND. . . . BURLINGTON, IA. . . . BLOOMFIELD, IND.

Cover and title page of unusually fine furniture catalog by the Hollenbeck Press, Indianapolis. Sides are covered with paper having the effect of walnut, with rough-laid India-tint cover stock around the back.

rather too close to the main line; the other lines are relatively too far apart. If the monogram were raised, however, the monogram would not appear to crowd the line below and our objection to the spacing would be overcome.

HAROLD M. HUFFORD, Grand Rapids, Michigan.—Although rather too ornate, your calendars for April, May, and June are quite pleasing. The composition is in good faces, which harmonize with the decoration. It is only because the ornament dominates in two of them that this criticism is made. Compare the three, and you will see that the ornamentation subordinates the type in the May and June issues, whereas the type stands out clearly and sharply on the one for April, on which there is no suggestion whatever of confusion. While the green on the May card is rather too pale, colors on the whole are quite satisfactory.

IMPRENTA LOZANO, Laredo, Texas.—While the ornamentation and colors of your pink invoice are rather glaring, the effect is certainly impressive and not displeasing. Harmony is good. We feel that the band of ornamentation dominates the design rather too much. Improvement would result if the rules and brackets alongside the words "Job Printing" were elimi-

nated. The effect is only to add ornamentation, already extreme; their use is a manifest attempt to square up the design at the bottom, which is not necessary. That in itself is sufficient reason

for eliminating them. The line "Job Printing" should be slightly letter-spaced to conform with the line above, also to make it longer. It might well have been made a size larger.

MODERN PRINTING COMPANY, Montreal, Canada.—The front pages of the folders, "The Printed Word" and "Selecting Your Printer," are interesting and effective. In the former, the initial T set in the margin at the side of the related text disrupts the whole page. While flowing italic letters without surrounding decoration may be effective in the margin, a rectangular initial, plain letter, or decorative block like the one you use appears out of place unless a part of the mass it opens. Inside pages of both, rather a difficult matter to handle in a pleasing manner, by the way, are well arranged. The initial does not align at the top with the type as it should on the second page of the one entitled "Selecting Your Printer." The surrounding decoration extends above the top of the first line, which is improper, even though the enclosed letter does line up when the initial as a whole, as in this case, is a pronounced rectangle. "Selecting Your Printer" is quite a striking blotter, largely in consequence of setting the type matter at an angle. In the proper place this expedient is worthwhile as an expedient. The one entitled "Better Printing" is designed well enough, but has a washed-out color effect as a result of printing weak brown and orange on a stock of light blue tint. Presswork is unusually good on all items.

THEODORE T. JONAS, New York city.—Because it is simpler and more direct, your June blotter is better than previous work of yours we have seen. The absence of ornamentation is a great help; in fact, the only fault of any consequence is the exceptional amount of space between the words in the second and third lines in red. We would prefer these lines set flush to the left with only the ordinary amount of space between words, the group "ragged" at the right like typewriting, to the extraordinary amount of space between words. You could have reworded the copy so the group would square up without undue word-spacing.

JOHN G. WESSERLING, Detroit, Michigan.—We regret that your work does not appear promising. While the general layout and design of your letterhead are quite satisfactory and the colors pleasing, the styles of type are not only inharmonious and unpleasing but very old, and too many are used. The price list is a "scream." The mixing of a number of different styles of type and printing in mottled colors, one color for a ways, then another, etc., having been put in the fountain, are decidedly unsatisfactory features. We do not believe that such an item will develop worthwhile business for you, and feel confident it will, as it should, drive some away. The flourishes used as dashes between the different parts clutter up the design and are unattractive in themselves. If these were omitted the white space between the different sections, increased by their omission, would provide much better division. Lines are crowded throughout. We recommend that you obtain one or two books on the subject of type display and lay in one good series of up-to-date type in the full range of sizes and use this exclusively. "BILL" STOCK, Cleveland, Ohio.—Although the lines are too closely spaced, and the effect would be better if one-point leads were added, your

## AND NOW CUBIST BOLD

Here is the forceful, modernistic, and somewhat weird Cubist Bold. It was installed at the request of one of Pittsburgh's department stores, but they have given us permission to release it for general use. Hence it is presented for your approval. It is forceful . . . and daring. It attracts attention . . . with a wallop. Made in capitals only, and we have the complete series, as shown on this blotter.

EDWIN H. STUART, INC.

Typographic Service • Advertising Printing  
422 First Avenue • Pittsburgh, Pa. • Court 3897, 3898, 3899

STUART MAKES TYPE TALK  
STUART LEADS IN TYPE STYLES



Stuart makes type talk in the modernistic manner.

business card, headed "Lawrence Electros," is attractive and satisfactory. The blotter house-organ, "Lawrence Blot-O-News," is effective and interesting, masthead being especially good.

INTERSTATE PRESS, New York city.—Folders for the Kathleen Mary Quinlan line of toilet preparations, featured by attractively embossed ornamental papers, are interesting and impressive. Since the paper is usually pink and printing is in purple, the color effect is appropriate to the article. In fact, the only fault is the type of the body matter on the inside spread, which is rather small considering the pronounced figure in the stock. Reading, in fact, is somewhat difficult. Although the title is a little too close to the drawing, the page, "Let Beauty Pass You By," is quite effective. It would be improved if these two lines were raised about a pica, and if, in addition, they were not so close together.

THE NORTHFIELD PRESS, Northfield, Massachusetts.—The folder, "Key to Success," issued to celebrate the first birthday of your company, is quite satisfactory; the title page is unusually striking, as is also the handling in panels of the different machines. In fact, if you had not printed the machinery cut in yellow under the main group on the inside spread the item would be high grade. The cut does not clearly show what the machine is, or any of its details, and confuses one in reading matter. It also creates a cluttered-up appearance. Although the blue is a little weak, lacking in color value and brightness, the presswork is very good.

H. D. WISMER, San Diego, California.—Your blotter on which the poem of Edgar Guest appears diagonally across the stock is unusually striking. It is modernistic, sure enough, with large triangles in yellow and green at the sides and which are rather too prominent, we think, in color tone. If the colors were a little lighter, the present advantages would be retained and the item would be in better taste. The type matter would have a better chance, though, since it appears against the white of the stock it stands out quite well even now.

JOHN MAGEE, JUNIOR, Hartford, Connecticut.—While the text pages of the 1927 catalog have a brighter and snappier look, in consequence of the rule paneling in color, those of the 1928 edition, in one color only, are arranged better and we feel that there has been no loss as a result of dropping the second color. Adding color on the cover helps, although we like the stock of the 1927 book better than that of the 1928 edition.

CHARLES M. DWELLEY, Anacortes, Washington.—Except for the fact that the space allotted for filling in name and address is too small and the double rule cut-off is rather too strong, the Anacortes Cleaners' label is quite satisfactory. The outer rules are rather heavy, too, but we suggest a single rule cut-off by all means. As there is an excess of margin at the bottom, the form could be made deeper to provide the necessary space for name and address to be filled in. The letterhead for Dodson is interesting and quite satisfactory, but the handling of the Rose



**and how**

The spotlight is the goal sought by every advertiser for his product. Walton & Spencer quality will put the mark of modernity on your next campaign.

We will show you

**WALTON & SPENCER COMPANY, 1245 S. State Street, Chicago**



**Attention Value!**

None compare with direct-mail pieces prepared by  
**WALTON & SPENCER COMPANY**  
1245 S. State Street, Chicago

Two of a series of very striking 3½ by 5 inch blotters by the Walton & Spencer Company, offset specialists, Chicago. The originals in black, green, red-violet, and orange should certainly get the desired attention.

heading with the cut-off having ornamental initials is rather too undignified for professional stationery.

WOODROW WILSON HIGH SCHOOL, Long Beach, California.—You deserve praise on the way you have followed the modernistic motif throughout your 1928 annual, "The Campanile." The "Broadway" type is thoroughly consistent with the drawn decoration, also lettering where employed. Although there are many who will not like the book, which, of course, cannot be characterized as beautiful, it is nevertheless decidedly interesting, and an excellent example of modernistic typography. The general makeup is

spicy; the sectional title pages are very fine, the drawings being excellent. Another good feature is the handling of the group halftones, which are beautifully printed. End leaves are striking and full of character. A beautiful job of embossing in gold on fabrikoid, the cover is quite conventional, therefore not in key with the informal layout and modernistic character of the inside.

D. E. PFEFFER, Baton Rouge, Louisiana.—While your Christmas letterhead is fairly satisfactory, it takes up too much space. There is too much margin around the top, so we suggest that you raise the design about two picas. The red is too deep and strong to harmonize with the blue, or to be pleasing even alone. The line, "Christmas Special Division," should be somewhat larger, not only because of its importance but in order to improve the shape of the type group.

HERBERT WARFEL, Joliet, Illinois.—The announcement, entitled "Anne Menes Hoen," is pleasing and indicates that good work may still be done with Cheltenham. We regret the introduction of the few lines of italic, however. Although not particularly objectionable, they cheapen the effect. The light-toned ornament under the lines "Festive Days" should be eliminated and a short dash used; the space to be gained could be used for the opening up of the lines of small type, many of which are very crowded. If the matter on the back were set a pica narrower it would take up more space vertically and less at the sides, and margins would, of course, be better. They are too wide at the top and bottom in comparison with the sides. Considering the light tone of the small type on the reverse side, the ink is a little weak, although quite satisfactory for the front. In consequence the matter is rather difficult to read, particularly, however, because it is set in italic. Roman is used for words requiring emphasis, the reverse of the usual practice, but it is interesting

**When America's Leading Typographical Journal devotes eight full 2-color pages to Warwick Advertising....(and says so many nice things about us)....we just wouldn't be quite human if we didn't feel a bit proud.**

*We suggest you get a copy of INLAND PRINTER for May, 1928 and see what an Authority thinks about Warwick*

Mailing card by the Warwick Typographers, Incorporated, St. Louis.

to note that, being the stronger, a word in roman among italic stands out more prominently than italic in roman.

ROBERT A. WILLIAMS, INCORPORATED, Evansville, Indiana.—Letterheads submitted by you

selves, the design of which is apparently a river scene monotype by Martin Botello, is an interesting example of pictorial work made from type ornaments. Pattern is obtained by the use of six-point solid squares.

distinguished by excellent spacing and good use of white space, they would be more effective if white paper were used. With two colors of ink, neither of which is black in most of them, the effect inclines to be gaudy. This is particularly

# Rob't A. Williams, Inc. & Printers

310 S. First Street [Telephone Lincoln 305] Evansville Indiana

CARL J. SCHRECK



Worker in Wood

*Faithful Period Carvings*

TWELVE CASSELBERRY AVENUE

Evansville, Indiana

Two striking letterheads by Robert A. Williams, Incorporated, Evansville, Indiana. Ornament is effectively and appropriately used in the lower specimen to represent wood carving.

are attractive, striking, and unusual, as the two we are reproducing demonstrate.

NEENAH PAPER COMPANY, Neenah, Wisconsin.—The folders, "Black Gold" and "Cold Territory," are representative of the best in all respects, also quite striking.

OLSEN PUBLISHING COMPANY, Milwaukee.—We regret the colors used on the tickets for the Central District Conference, especially the pale gray, make satisfactory reproduction impossible. We not only consider them unusually striking, but quite original in conception and layout. Your use of the Missal initial "T" at the end of the line "dinner ticket," the remainder of the words being in Goudy Hand-tooled, is objectionable after the first impression has worn off, but that first impression is striking and probably creates interest. The same applies to the ending of other words in capitals which are begun and set otherwise in lower-case. Almost anything seems to go nowadays in the effort to get attention, and while most of the expedients we have in mind, among them the idea you have used, would be nauseating as a steady diet, they are perhaps all right now and then. It should be kept in mind, however, that nothing can be good which tends toward illegibility.

E. M. DIAMANT, New York city.—We appreciate your specimen broadside showing the interesting French L'Auriol type face recently installed. The handling is in excellent taste, and effective, too.

R. G. GILLES & COMPANY, Limited, Brisbane, Australia.—Your hand-lettered stationery, printed in black, orange, and light blue, is quite striking. If the design were smaller or printed in a somewhat weaker color, the effect would still be striking, if not quite so poster-like. There is no denying, however, that the design will create a strong impression wherever received.

TIMES-MIRROR PRINTING & BINDING HOUSE, Los Angeles.—The cover of the May issue for Among Our-

W. LYLE SLOCUM, San Francisco.—We consider it quite the thing for members of the local typographical union to set an example in encouraging a higher degree of craftsmanship in their own work. You have done this in the very impressive announcements of the various meetings. While these have much force in display without being objectionably strong, and are

true of the one in which the type is printed in a deep red. The most effective item is the poster for Theodore Perry. Except for the initial, an Old English with elaborate scrollwork around it, the announcement for the April 22 meeting is likewise very fine; colors are particularly good. It is the warm-colored stocks that are in the least sense objectionable.

YORK PRINTING COMPANY, York, Pennsylvania.—Your brochure, entitled "Typography," is unusually good. The small envelope which contains a linotype slug with the name "York Printing Company" on it; a monotype character with the letter "H," and another piece of monotype with the entire Lord's Prayer cast on the end is unusually interesting. Attached to the cord that binds the booklet this small envelope and its contents add attention value and interest. The cover design is striking and lures one to go inside, where text pages that are unusual, striking, and pleasing are found. The border is just a little obstreperous, but quite attractive.

T. W. LEE, Minneapolis, Minnesota.—Specimens sent us are quite striking. We regret the blotter, "The Art Service Press—Producers of Good Printing," is weakened materially through poor spacing, for it is excellent as to layout and colors are very good. Entirely too much space is evident between the words in the heading and too little space between lines in the group of text just below. There is no reason why the line, "Producers of Good Printing," should be the same length as the main line; in fact, the general effect would be better if it were shorter.

SCUOLA DEL LIBRO (School of the Book), Milan, Italy.—We appreciate your annual in which the work of students in typography, decorative design, and linoleum block printing, is shown. The linoleum block is especially fine, if indeed it is that, for in some cases it is hard for us to determine. Colors are in good taste, also well used.

THE SAN FRANCISCO  
**PROGRESSIVE CLUB**

ASKS YOU TO VOTE FOR THEODORE  
**PERRY**

To fill the unexpired term of the First Vice-President, President Howard needs the assistance of Mr. Perry to help him fulfill his promises to the membership and to make of the I.T.U. a more effective instrument for the protection of the working members. This

**Special Election**

was made necessary by the resignation of Vice-President Brown to accept a political appointment in this state...and will cost the membership several thousand dollars. Mr. Perry served as First Vice-President of the I.T.U. from 1894 to 1898 and has rendered years of faithful, efficient service to the Typographical Union. Show your appreciation by voting for him

**Wednesday, April 4th**

*The San Francisco Progressive Club will meet Sunday, March 25, at 1 p. m., in the Labor Temple, Sixteenth and Capp Streets. This Club is an open forum which all members of the International Typographical Union are invited to attend.*

H. J. BENZ, Secretary. ELIAS ROSE. C. K. COULSE, President.

Effective poster display by W. Lyle Slocum, San Francisco. Original in blue, green, and red-orange on blue stock.



# PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

## Mercury Intensifier Fogs

What is the cause of a greenish yellow stain that shows up at times when using a mercury intensifier?

Without giving the formula used by this inquirer for the mercury bleaching solution, it may be guessed that he uses an iodid salt with the mercury. Ammonium chlorid in place of an iodid is less liable to give a stain, though the real cause of the green fog is insufficient washing after development and after fixing. Most operators give the negative a dash of a weak solution of hydrochloric or nitric acid before blackening with an alkali to prevent this fog.

## Glazing Photos for Reproduction

All photomechanical workers know how more and more unsatisfactory are the bromid prints sent them for reproduction. Glossy Velox prints make the best halftones when glazed on a smooth-surfaced ferrotype plate. The rough-, velvet-, and mat-surface papers when made with a collodion emulsion base will not submit to ferrotype treatment. It is the custom for photographers to cover such prints with glycerin before making the halftone negatives and then wipe off the glycerin with clean cotton. Sigurd Moir, in the *British Journal of Photography*, describes a celluloid varnish he has evolved that will give a rough-surface photograph the glaze required for good halftone reproduction. Here is his formula:

Transparent celluloid, shredded or grated, one ounce; castor oil, about one-eighth ounce; amyl acetate, sixteen ounces, and methylated spirits, four ounces. When preparing the solution, all the celluloid should be covered with part of the amyl acetate, and when the celluloid becomes glutinous the remainder of the acetate may be added. The castor oil should be taken up with the spirits and the whole added when the celluloid has passed into solution. The prints to be varnished must be well dried and dipped in a porcelain tray containing this solution. The print should remain about a minute or two. Look out for

bubbles on the face of the photo. Drain well and hang up to dry. Photographs so treated are hermetically sealed in celluloid impervious to chemicals and gases of all kinds, thus insuring their permanency under all conditions.

## Scum After Enamel Development

I am having much trouble with "scum" of late. After development there is a thin film of enamel left in the shadow dots that you can't see, but this film resists the etching. To get rid of this scum I scrub, after a slight first bite when the scum shows up, with acetic acid and salt. This scrubbing doesn't do the print any good. I wish you could help me as you have done many times before.

The bichromate content of your enamel formula is too high or the enamel is slightly acid, both of which difficulties are easily remedied. A few drops more of ammonia in the enamel will cure the acidity. Here is the danger of an enamel that is not at least neutral: Copper salts tan or harden glue, so it is likely that when you are whirling and drying the liquid glue over heat the enamel etches the copper surface slightly, forming the salts that harden the thin film of glue known as scum. Besides applying these two remedies do not allow the copper to get too hot during drying or when photo-printing before electric light. It is to be hoped you do not expose the enamel-coated copper to daylight or electric light before development as so many photoprinters habitually do.

## Wet Collodion Still Supreme

For a generation we have been told by interested persons that the collodion and silver bath method of negative-making used by photoengravers was being superseded. At one time it was by collodion emulsion, again it would be by dry plates, and now it is by sensitized papers. The knowledge of collodion-making and how to keep a silver bath in order would be lost forever and never revived. Just now substitutes for the silver bath are being exploited through exaggerated advertising while our old friend "wet collodion" has no one to say a kind word for this long-established method.

The present writer began in 1870 as a ferrotyper, when success depended

on collodion and the silver bath. It was his persistent study and mastery of these that gave him his first important position at photomechanical work. So he must defend them by saying that no other method of negative-making: (1) will give as sharp an image; (2) will produce it on the surface of the film; (3) will develop as quickly; (4) will have as fine a grain; (5) will give up readily the various chemicals used by merely washing with water; (6) can be intensified so simply; (7) will have such opacity; (8) can be reduced as easily; (9) can be fixed in so few seconds; (10) can be dried so speedily; (11) and can be done so cheaply. It is for these eleven good reasons that present-day photoengravers cling to wet collodion as we old-timers did.

## Aquatint Grain for Tint Plates

A letter from an old reader who is an artist in Ben Day work, judging from exhibits he encloses, says that he has been experimenting with aquatint ground to etch tint plates for book illustrations, chiefly portraits and landscapes. He finds that he cannot control the coarseness or fineness of the grain, and consequently the tints when etched are uneven in color. He expects help from this department.

This opens up big possibilities for the photoengraver who wants to show novel artistic effects in two colors and get away from the monotonous flat zinc tint plates usually supplied. Aquatint grain is to be had by dissolving powdered rosin in 95 per cent grain alcohol and adding a little water to the solution. A little of this rosin solution is poured on a copper or zinc plate and whirled dry. On examination with a magnifier it will be found that as the alcohol evaporates the rosin draws itself up into little grains or islands on the metal, leaving spaces, or cracks, between where the metal is uncovered for etching. It should make an ideal tint plate, because highlights can be reetched in to any degree, thus giving strength and brilliancy to the halftone printed over or under the tint.

The reliability of the grain secured depends first of all on the use of standard alcohol and rosin. Measure these carefully before dissolving. Proper proportions will be learned by experimentation. If, on examination with a

magnifier, the grain is found to be too fine, add more rosin; if too coarse, use less rosin, or add more alcohol. But a slight proportion of water is necessary, depending upon the amount of water in the alcohol. When the flat tint plate is etched, cover it with gamboge. Pull a proof from the halftone key and dust this with lampblack, for example; offset the lampblack on the gamboge-surfaced tint plate, and that will give a guide for reëtching in highlights to any degree desired. When "Old Reader" makes what he considers a satisfactory tint plate in this manner it might be worthy of publication in these pages.

#### Etching Baths Stronger With Use

I have found that an old iron chlorid bath in the machine will etch faster and better at times than a perfectly new bath. Our boss says that isn't reasonable. We have agreed to get an opinion from THE INLAND PRINTER.

It is a curious fact, which the writer has tested on occasion, that an old nitric acid or iron chlorid bath will etch faster than a new bath in a machine. One explanation is this: An iron chlorid solution of 33 degrees to 35 degrees Baumé will etch faster than a saturated solution. To add water to a saturated solution would soften the enamel. By use the saturated iron bath is reduced in iron chlorid content while retaining its tanning or hardening action of the enamel acid resist. This is the reason that experienced etchers never throw away an old copper etching bath but keep adding to it fresh iron chlorid to keep up its etching strength. There is, though, a point of saturation where the amount of metal in solution has exhausted the etching power of the bath, when fresh iron chlorid must be added. Another reason why the old baths etch faster than new ones: If you will test the specific gravity of a new bath, and then test it later, you will find that the Baumé hydrometer will show a great increase in its weight due to the amount of copper or zinc in solution. When this heavier solution is thrown at the metal plate it strikes a harder blow than when it was weaker and consequently etches faster under these conditions.

#### Chromium Plating Applied to Photoengravings

One improvement is being carried on in England that we have not awakened to, and that process is the chromium-facing of copper and zinc engravings for long runs. So slight is the film of chromium required and so hard is this new metal that the last impression from a chromium-faced plate looks as good as the first one. It is said that printers in England are

installing chromium-depositing vats for the work. Makers of these plants have made them, as well as the process, so simple that photoengravers might add them to their equipment and be in a position to deliver engravings with a chromium face when customers call for such facing.

#### Advertising Pays a Tribute to Photoengraving

We are indebted to George K. Hebb of Evans-Winter-Hebb, Detroit, for a copy of "Color Reproductions and How They Are Obtained," a piece of Oldsmobile advertising. This booklet is of sixteen pages with cover 17½ by 12¼ inches in size. Every photoengraver who has seen it says it is a unique and magnificent piece of advertising. Still it is only a set of four-color progressive proofs, so commonplace with photoengravers that they do not realize the value of such proofs in advertising their own business. Following are some extracts from the text which accompanies the progressives. There is a frank tribute to the skill required in photoengraving the four halftones for color printing, while stress is laid on the hours the artist-photoengravers should be allowed to do such delicate and intricate work. The extracts are:

In printing from four-color plates one color is not printed on top of the preceding one, but is usually printed beside it. This is done by rearranging the halftone screen for each color, turning the vertical lines of the screen at various angles from the perpendicular for the different colors. (The angles are 45 degrees for the black; yellow, 90 degrees; blue, 15 degrees to right, and red, 15 degrees to left.) Colors in the completed reproduction appear, therefore, when magnified, as a mosaic of the individual colors. The eye sees not the yellow, black, blue, and red, in the order of their printing, but the blended effect of all when combined in their relative strengths. Making these plates and printing from them are exacting processes which call for exceptional skill and unremitting care and which require time. All this is work which calls for the most seasoned craftsmanship by men who combine a high degree of artistic color appreciation with unusual manual skill. Color is one of the most powerful sales and advertising forces today. The nominal amount charged for this material buys the fullest measure of fine workmanship. The time required for delivery is but the allowance due every sincere workman for doing an effective job.

#### Chromium-Facing a Simple Process

You wrote recently that coating copper and zinc halftones with chromium is a simple process. Where can I learn about it?—From "Progressive," Boston.

Write to W. Canning & Company, Birmingham, England, which is one of several firms in that country advertising to supply outfits and instructions for chromium-facing on zinc and copper. The company says that it is an electrolytic process similar to nickel-facing except that it requires an adequate supply of low-voltage current, and an eight-volt generator is used. The plate must be chemically clean to

receive the deposit of chromium. Special cleaning material is used while at a boiling point. As sheets of chromium cannot be had to use as anodes, chromium must be maintained in solution at a temperature of 95 to 100 degrees Fahrenheit. Lead anodes are used to receive the current for the positive side of the dynamo. Gas evolved during plating must be drawn out of the room with an exhaust fan. The solution is quite simple to work when instructions are followed. After facing with chromium the plates must be put immediately into an alkali solution when they are well washed and dried.

#### Silver Plating Copper to Avoid Scum

H. M. Cartright and F. J. Tritton have investigated the cause of fog, or "scum," in developing resists on copper. Dr. Walter Clark sums up their findings in these words: "When photo-gravure resists are developed on copper, fogging always occurs owing to the tanning effect of copper salts present at the copper surface. This fog must reduce contrast and produce flatness in the print. It may be eliminated by depositing a silver layer on the copper, by immersing the copper plate in a bath of silver cyanid solution. This silver has the effect of insulating the resist from the copper, and it also results in slightly increased contrast by increasing rate and depth of etching.

Here is a valuable hint for halftone etchers on copper as well as rotogravure etchers on copper cylinders. Who will be the first to take advantage of it and report to this department?

#### Brief Replies to a Few Important Queries

"READER," London, England.—You will learn about the Gramme method of spraying paraffin over sheets printed in colors by the "wet process," in place of slip-sheeting, from THE INLAND PRINTER, April, 1927, page 63.

J. SIMON, St. Louis.—Reëtching may be done on a rotogravure cylinder, but it is customary to retouch both negatives and positives to get the precise effects desired before printing on the carbon tissue.

W. FINNIE, Montreal.—Would not advise you to attempt offset printing in the making of name plates.

#### Notes on Offset

##### A Lenticular Halftone Screen

V. C. Ernst of Cleveland, Ohio, has invented what he calls a lenticular screen, which is going to be of great

interest to offset workers for the reason that breaking up the gradations from transparency to opacity in the negative to dots is performed in the printing frame (as was done March 4, 1880, when the first practical halftones were published). And besides this, Mr. Ernst says these screens can be made 40 by 60 inches, a size most valuable for poster-printing. This screen is a sheet of celluloid as transparent as glass, with what appears to be a ground-glass surface. On examination with a magnifier it shows that it is covered with regularly spaced convex lenses, 110 to the inch. In other words, this is not an opaque screen with transparent apertures, but a semitransparent celluloid sheet with plano convex lenses taking the place of apertures. This screen is possibly made by passing a sheet of thin celluloid, while plastic, under a roller containing 110 concave cavities to the inch, so that celluloid of any length can be covered with the lenses.

In use the screen is placed between a continuous-tone negative and the sensitized metal in a pneumatic printing frame. When these are exposed to light the printing frame is oscillated in front of the electric light according to a predetermined formula, so that different standardized halftone patterned dots are obtained, from which one best suiting the subject is chosen. These dots can be circular, dashes, crosses, or other patterns, depending on the printing-frame movement. Mr. Ernst had only photographic bromid prints with which to show the light action available with this lenticular screen. When it is tried on sensitized metal different results are to be expected. It is results in printing ink from an offset press that we must wait for before judging the value of this new screen for the offset industry.

### Books on Offset Printing

I heard your talk before our Foremen's Club, and want to ask you what books I should read and study to learn all I can about offset-work. I am only an apprentice and cannot afford to pay much for books just now. Our superintendent is very kind in his offer to lend us any books he has, but we must return them in a short time. I want books for myself that I can read at any time and that will answer questions that I don't understand when I see them do things in the shop.—From "Offset Apprentice," Rochester, New York.

"Apprentice" reminds the writer of his early days at photolithography. He was also poor, getting little wages, but ambitious to learn all he could from books, and they were few in those days. So he haunted stores where were sold second-hand books and began the foundation of a library which he sold years later, through necessity, at many times more than he paid for it. No better

advice could be given readers than to buy good textbooks, for they increase in value much faster than real estate.

An example of that is Horgan's "Halftone and Photomechanical Printing Processes," published by The Inland Printer Company at \$3.00. It is out of print, and \$50 is offered for a copy. A copy of Richmond's "Grammar of Lithography" or Fritz' "Photolithography" is worth probably twenty times its original price. A store selling second-hand books is announcing "at reduced price," \$10.00, J. W. Muller's translation of "The Invention of Lithography," by Alois Senefelder, first issued in 1911 for \$5.00. If "Appren-

tice" can pick up any of the books named above by buying them from old lithographers who do not need them now, then he should secure them. "Handbook of Lithography," by David Cumming, which sells at \$2.50, is another valuable reference book. "Offset Printing From Stones and Plates," by Charles Harrap, is the latest and most up-to-date book. It is an enlarged edition of Harrap's "Metalography." "The Art of Lithography," by Henry J. Rhodes, as well as Joseph Goodman's "Metalithography," will make a complete reference library for a planographic printer and, as said before, will prove a profitable investment.

## What's Right With Our Printer and How He Holds Our Business

By M. F. RIGBY

Advertising Manager, The Studebaker Corporation of America

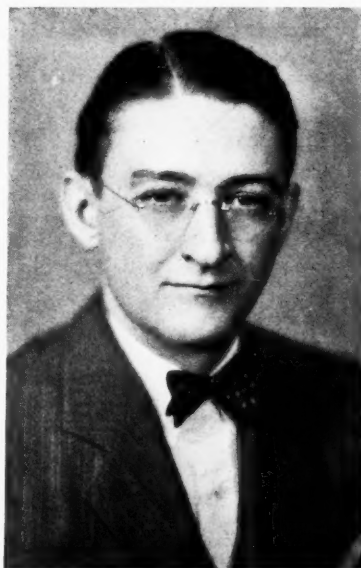
REFERENCE to any one individual or concern as "our printer" is a misnomer. The term is used only because it accords with the headings that are being used in this series of articles. Our annual purchases of advertising printing alone involve well over a half

are closely in line with the specifications necessarily laid down where such a volume of printing is being placed. The degree to which these companies exert themselves in satisfying our requirements accounts to a great extent for the large amount of work received by each of the concerns.

Quality of work, and price, are important factors in choosing a printer, but of equal importance is the service given by the printer. It must be prompt, and it must be available at all times. The production of advertising material countenances no delay. A folder, a catalog, or a broadside must be ready at a certain time. Delays beyond the control of the printer or the advertising manager will occur, but the printer who will take every short cut to overcome such delays will win the everlasting allegiance of the concern he is serving.

To cite a practical example: A short time ago one of our printers was given a rush job. It was to be completed by a certain date, when mailings would be made to our dealers direct from the printing plant. To meet this schedule required many short cuts and the utilization of every opportunity to save time. The thoroughness displayed by the printer in carrying out the schedule was evidenced by several incidents. On one occasion he personally stayed with the compositors until 2 A.M., and then caught an early train to South Bend in order to have the proofs on my desk at eight the same morning.

The paper stock used on this job was a mill run and required a texture slightly different from standard. This



M. F. RIGBY

million dollars, and this printing is distributed among a dozen printers, four of whom handle the major portion of the work we place.

These four concerns are given most of our business because they more than live up to our requirements. Their work, their service, and their prices



printer made a special trip to the mill in order to see the first of the paper come through the rolls and thereby make sure that it would meet the requirements of the job in every respect. When a printer does such things as these you quickly learn to appreciate the special value of his services. It takes a great deal to pry you away from that printer, and it certainly fortifies the account for him.

I know of one thriving plant from which we buy considerable printed material and which in the past five or six years has grown from a small back-alley outfit to a modern, pretentious plant. Our experience with this firm began when it started in business. Nights, Sundays, and holidays were no barrier to this company's completion of a job that was needed promptly. It could always be counted on and it can today, which accounts for the fact that we will probably give this concern well over a hundred thousand dollars in business during the current year.

From my own standpoint, whenever we are pressing a printer for delivery of a job, and thereby requiring him to adopt numerous short cuts which will enable us to maintain our schedule, I always endeavor to carry out my part of the relation so that time will be saved wherever possible. A client cannot expect the printer to do the seemingly impossible in the way of delivery if this client is not willing to give immediate attention to the printer's proofs and work with him in every way possible. The practical assistance of the client is vital.



Book-plate designed by John Alcott, student at the University of Wisconsin, for Joseph C. Sexton, of the Cantwell Printing Company, Madison

I believe many printers who are fighting price wars today, and who find business slipping away from them, could stabilize relations with their clients if they gave more close personal attention to the jobs that come into their shops. Too many printers devote a great deal of energy to get-

ting a job and then fail to follow it through after the job is secured. In my opinion the printer who supervises every phase of a job and knows at all times where the work stands is rendering a service which will securely cement the relationship between that printer and his client.

## Four-Wheel Brakes for the Printer-Inventor

By DONALD A. HAMPSON

WHAT made Walcott sell out his business?" people inquired, in the early days of Roosevelt's administration, when the man who had made the Walcott company a hundred-man business voluntarily relinquished his hold on that monument to his ability. "I suppose he died rich, from all those inventions of his," these same people said after his death about a year ago. Yet hidden between those expressions of his fellow-citizens there lay a tragedy of which that south Pennsylvania city knew but little.

In truth, Walcott had perfected a plate-mounting scheme that was particularly well adapted to the class of work he was doing. This mount was a contributory factor in his getting more of that work, because it enabled him to shade prices a bit while making a greater profit than his competitors. He covered the idea, and its later embellishments, with patents that were iron-clad in every possible respect.

So well protected, he took pride in showing friends this equipment, as well as other good things about his new, modern plant. Invariably these friends complimented the man on his ingenuity—often they told him that he was wasting his talents in merely running a printshop. This was music to his ears, because he had other ideas that he knew were good, and he had long cherished the thought that he could do better in manufacturing his inventions than he was doing in the printing game.

And so the man who had started humbly at the case took a small down payment for his business. This money went largely toward the installation of small machinery, which he set up in the spacious garage back of his home. He took out more patents, perfected new devices for printers' use, and hired a machinist to work for him. Covering a territory within automobile distance, Walcott sold a satisfactory amount of his goods to acquaintances and others where his ability to demonstrate stood him in good stead.

One might go on at length, but it will suffice to say that this man was able to command backing that put up a 50

by 100 factory in which the patented articles were made—articles ranging from a 50-cent key to a \$1,500 machine. To the inventor's credit, let it be said that every one of these products was good; there was no skimping on quality of workmanship or material.

Although the prices were higher than for competitive products, the business did not make money. Not well grounded in metal-working ways, costs were guessed at and legitimate charges were overlooked. Then there was a continual changing of designs that brought confusion and heavy tool expenses. Always "M. W." wanted to improve a device that was commercially satisfactory, and he would brook no interference. Every time a printer had an idea or when Walcott saw a workman losing time with existing equipment, that inventive spirit of his stepped forth to command the situation—and the machine shop was due for another period of experimental work.

Finally the partner simply withdrew. He had supported enough development work to make both of them independent, but had never been able to bring the plant into anything like production. No sooner was an idea "perfected" than it was open to improvement and change.

Those same inventions are for sale today. They have been offered to numerous manufacturers of kindred lines, but these cannot see enough strong points in them to justify buying the patents. Moreover—and this is important—while the inventor was wasting time improving ideas of originality that would have been salable as they were, other firms had brought out products designed either to do the same work and do it better or to sell for less.

The story of Walcott's failure does not run the full gamut of the Inventor King, but it goes far enough to serve as a sad example of perverted ability. In the writer's experience with industry, four examples as extreme as this in the printing field have been encountered. Besides these, hundreds of other good printers have conceived improvements and taken out patents with high

hopes of reward. These men have gone without comforts for their families to pay fees, make models, and get out samples which they peddled faithfully in an unsuccessful attempt to sell the idea to one firm or another.

That thousands more in the printing field have felt called upon to invent is a foregone conclusion. Some may have reached the stage where a modest factory loomed for a time, but most of them have little else to show for the excursion besides a beribboned certificate and a few models tucked away in the attic with other dust-catchers.

If this article can point the way to a more rational view of the patent question, it will be the means of relieving thousands of others who have budding ideas. And in doing this it will make those same men better printers.

Where a man is independent of his daily wage the desire to invent may be gratified without stint. Where the will is strong enough to restrict the outgo for patents—taking the place of a radio, let us say—it may be indulged cautiously. But where a man chafes at stone or press because he "knows" he would be more successful at inventing, that longing is slow poison which will wreck him unless it is uprooted.

Contrary to a generally accepted idea, the world is not waiting to shower riches upon the lowly inventor. There are plenty of machines and tools and devices already on the market to supply industry's needs. Most of these are in the hands of strong companies, long established and having a finger on the pulse of trade every minute. If a new requirement pops up, experienced engineers will labor in splendid research departments until the best commercial solution of the problem is reached.

It must not be inferred that patents are no longer of value or that their number is decreasing. But conditions have changed so rapidly with the marked trend toward industrial supremacy that most inventions of worth result from organized concentration upon a need rather than from inspiration. Time was when the true inventor was a long-haired recluse whose genius might blossom out as readily in the field of household utensils as that of flying machines. But this is a new day, and the specialist reigns.

The situation with printers possessed with the inventing urge is just this: They have not been the true journey-men of old, recast in this day of things mechanical, and they have not perused the advertising pages of a good trade journal. Then one day the need for different equipment crops up, and the indulgent foreman allows one of his men to go ahead with a suggestion that he has made for stopping the gap.

Said printer makes a success of his contrivance of wood, wire, metal, and twine. It would have cost but half as much to buy the standard article made for this purpose, if anyone had known about it. Then the boys chance to refer to the makeshift as "Bill's invention," and forthwith poor Bill is a marked man. It takes an iron will or some very sensible advice to keep Bill away from patent attorneys and out of machine shops after that happens.

One printer saved money until he could buy a used Ford. In that he traversed seven states to a factory making cylinder presses, bearing his patent papers and the precious model of a throw-off which he had invented. The first man to whom he showed the device was wrinkled and bald, and his comment was: "Why, my father used that very same thing on the early presses turned out of the old shop. How did you ever get a patent on such an old idea as that?"

That is a very frequent occurrence. Frequently a search for conflicting patents does not go very far back in the records. Patents may be secured on such meager claims that they are practically valueless. Ideas are used for a time and then forgotten for decades, until they crop up again in someone's mind and are circulated again.

Among half a dozen patents issued in the writer's name, one covered a device that later search showed had been patented four times in two years! Such a device has no more salability than would a patent secured (if it were possible) upon the use of a bronze bushing in place of a cast-iron one.

Another thing affecting the value of a patent is the time feature. There seems to be a psychological time when the public is ready for certain things, and it will not buy before that time. One of the most successful of the form-locking devices in use was on the market fourteen years before it really made a "dent" in the trade. The patents covered an original and practical idea, but

they had almost expired before any real volume of business began to appear from the years of missionary work that had been done. Henry Ford built and tried to sell six-cylinder cars years before he developed the Model T, but the time was not then ripe for six cylinders in any automobile.

The commercial side of an invention is always important, for if an article will not sell it cannot be classed as "successful." A striking instance of this may be found in the slump of a small business in the printers' supply line where a new partner—a professional inventor—started in to improve the line. The patents that he secured covered details that were meritorious of themselves, but they were contrary to the channels in which the printers were accustomed to working. As a result, sales dropped 20 per cent each year that this man held sway.

In consequence of the facts arrayed against him, the employing printer or the man working for him who has an idea may well exercise caution. If he derives pleasure from "inventing" and can afford it, the process may be made one of self-improvement and great interest. But he should never lose sight of his daily work, which is the main thing to him after all.

That the chances for fame and fortune are slim may be judged by the average of six inventions a day which one manufacturer receives for consideration from printers and others who would upgrade the trade. Not one-half of 1 per cent of these is viewed favorably. The rest are repeaters, lack originality, are too expensive to make, or relate to fields too limited or local to warrant marketing the invention.

Many ideas have been big money-makers without being covered by patents at all, simply because they had financial backing and were intelligently pushed. Would-be inventors might follow that thought before rushing headlong, for truly the way of the earnest inventor is a rough and stony one.

**T**HERE are no important business issues involved in this year's political campaign, and the expected prosperity of 1928 should not be affected thereby.

EUGENE M. STEVENS  
President, Illinois Merchants Trust Co.  
CHICAGO

# The Ending "30": What Is Its Origin?

By FRANCIS HAZELTON WILLIAMS

**P**ROBABLY no one symbol of the newspaper profession is shrouded in deeper mystery than the origin of "30," as used to indicate the end of the night's work. Every once in a while discussion on this subject is revived in journalistic annals, and the opinions come in freely from all sections of the country as to the how, why, and when of this mark at the end of the last sheet. Night editors and copy-desk men talk about it as they wait for the appearance of the first paper of the run, and the telegraphers chin about it over their wires as they linger until released from their "trick."

The cloud of uncertainty which cloaks the first use of this symbol has given birth to varied ideas and suggestions, but of one fact we are certain: We are assured that the word had its genesis in the early newspaper days, when the intensive news agencies, as we now know them, were in their swaddling clothes. One authority declares that "30" was arbitrarily adopted along with just about a dozen others, all for the sake of brevity. Its original use was said to have been at the end of a telegram, and later it served the same purpose in press dispatches. Subsequently the use of "30" at the conclusion of a telegram or news item was unnecessary, and it came to be confined wholly to the wires carrying press matter to indicate the end of the night's (or day's) service. Hence newspaper folk naturally picked it up from the telegraph service.

This latter fount of information declares that the list of arbitrary figure signals was adopted when the dot-and-dash tape "register" was in use and transmission was slow. When the distant station answered his office call the calling station would reply "7," which meant, "I have a message for you." Or if the called station were busy he would answer "1," which was, "Wait a minute," or "25," meaning, "I am busy on another line." Still another figure symbol stood for the question, "Who is at the key?" while "4" (still in use) was interpreted, "Where shall I go ahead?" And of course the widely used "73" was in this list and means, "Please accept my compliments."

Another authority from the eastern seaboard, where the first press association was born, believes the symbol had its origin there. This association was composed largely of morning papers. Each paper in the association

The youngster and the older will enjoy this equally. The odd theories will amuse them, while the incidental drama and history cannot but catch their interest. Could you ask more from one page of type?

would send in to the central office such local happenings as were deemed of general interest, there to be edited and sent by telegraph to all members. The central office paid the tolls on all the messages it received and the local papers paid the tolls on all sent to them through this service.

"Flimsy" was the term applied to these communications, as they were written in longhand on tissue paper, one copy of which went to the printer, while a duplicate was kept by the operator, as the telegraph tolls were based on the number of words sent.

Coincidentally or otherwise the first message sent out in skeleton form from the central office contained thirty words. The operator signed "30" at the end of the sheet, to show the word count, followed by "Good night!" and his signature. From that time on operators saved time by eliminating the "Good night!" and using "30" instead.

Another operator, writing in facetious vein, intimates that the symbol had its origin in the dark ages when the thirty magistrates appointed by Sparta over Athens at the termination of the Peloponnesian war were called the "thirty tyrants." They were overthrown in 403 B. C. after only one year's reign. He suggests that the end of "the sway of the tyrants" was immortalized in this ironical manner.

An old-time Western Union operator rises to remark that "30" did not originate in newspaper offices at all, but was adopted by press associations from the Western Union. In those days the Western Union handled all the press dispatches, and when the last sheet was in the operator placed "30" at the end. This was a figure adopted by the company, but no one knows why "52" or "23" was not chosen instead.

Probably one of the most convincing of all concerns the early days in the West. Before the newspapers had spe-

cial wires in their offices the telegraph operator would write out the dispatches in longhand and send them to the newspaper by messenger. He would close his office at three o'clock and at the bottom of the sheet would write "three o'clock," signifying "the last." This was corrupted gradually into the form "3 o'clock," shortened still further to read "3 o'clock," then to "3 O," and finally to "30." Sounds reasonable!

No reference to the element of doubt associated with the origin of this symbol would be complete without a touch of drama, and it is supplied by a correspondent from the West. It concerns a telegrapher, one of a group of press representatives receiving and sending news matter on a disaster of considerable proportions in their community. As danger became imminent the telegraphers one by one stole away. One man, whose number was "30," was left to copy the all-important news and relay it; and "30" stuck to his post like a man until death overtook him. As a striking tribute to his heroism and self-sacrifice his number is said to have been adopted as official, showing that "the end" had been reached.

"There you are and you takes your pick," to paraphrase the stock expression of the English bookmakers. Each version is pierced by a vein of logic, but all differ in some respects, which makes the situation more intriguing. Doubtless all are based on fact, but in the telling and retelling of the story some of the original details have been dropped and new ones substituted.

While many newspapers still adhere rigidly to use of the symbol at the end of every piece of copy, some of the press associations have gone back to "Good night!" as the last word to close both day and night "tricks." Under no circumstances is the symbol used at the end of a piece of copy in press-association work. The signature of the operator and the time the story was sent are considered sufficient.

The real story behind this magic cipher may never become known. Perhaps, after having read these theories, we may never desire to get at the root of the matter, for it would result in discarding all but one of the many deep-rooted convictions which have become more or less traditions in various parts of the country.

After all, newspapermen have a streak of romance in them, their hard-boiled exteriors to the contrary.



# Do You Play Chess With Your Customers?

By FRED E. KUNKEL

**O**NE New Customer a Day Is Bound to Pay!" is the happy slogan with which a certain printer hammers on the doors of business prosperity with excellent results. Briefly stated, the plan just recently put into effect involves a clever card index system, consisting of some white and some yellow cards, 3 by 5 inches in size, with names and addresses of all customers, present and past.

The white cards present a complete picture of all steady customers, showing periodic repeat business. Opposite the customers' names are such initials as G. P., P. P., and C., signifying "good pay," "poor pay," and "cash." These cards not only furnish an adequate picture of the nature and profitability of the account, but also furnish a ready reference to the customer's business transactions. On the yellow cards are the names of all those who have not bought anything for six months or a year or over. The same information as to payments and purchases is contained on these cards.

Whenever a new customer comes in, a light blue card is made out, on which is entered the same type of general information. This is the card on which a drive is made for repeat business and also to secure an average for the year of at least one new customer every day.

A regular sales ticket, with name and address, is made out for every cash transaction. The carbon is then wrapped up with the package, so that every time a customer goes out with a purchase the information is noted down for future reference on the card system. At the end of any year this printer can readily tell how many new customers were made and whether the business thus obtained was developed into repeat business.

This system also gives a good bird's-eye view of a healthy or sick condition of business in terms of actual customers. The printer keeps close tab on all newcomers during the year, and he can tell at a glance how many old customers were lost over the same period. His cards also give him a good picture of the current business, what customers are coming back most frequently, what they are looking for, what they buy, and so on, which gives a hint on pushing these or other lines with customers who buy infrequently.

This card index system also furnishes another distinctive purpose. It

is an unexcelled mailing list, having all complete data on each card. It is a concise business map at a glance.

This individual mailing list gives the printer a good cue to work from when it comes to direct-mail advertising and keeping the customer sold, and he is an excellent fisherman when it comes to casting a baited line in the whirlpools of business. Not only does he hang on to all his old customers, but he is constantly adding new ones to his string.

From these cards he also knows what is most in demand, and he gets a good cross-section of buying trends, which enables him to stabilize his sales principles. From these wants, as expressed on the cards, he can also trace other related wants and figure out closely associated items with which to appeal to customer and prospect lists by mail. Those customers who have not purchased anything for six months or more are circularized religiously every month with a broadside, a post card, a blotter, or a sales letter, with a view to bringing them back into the fold and among live accounts.

This printer generally succeeds in winning back the old customer. But if at the end of the year no repeat business has resulted from any of these

around here the last year or more, so we are writing to find out what happened.

If our service was not just right or our printing unsatisfactory, we ought to know about it so that we can do the right thing. We don't want a single dissatisfied customer.

Our business has grown by leaps and bounds, and we don't want to leap backward and then retrace our steps. If we are to blame in any way, just use the enclosed post card to tell us the story — or telephone me about it personally.

## SECOND LETTER

Last month we wrote a few of our old friends about the family album. The response was most gratifying. Most of them said there was no real intention to slight us.

We hope this is your case, but we are not completely satisfied, because you are one of the few who have not yet replied. Won't you let us put your picture back in the old family album?

If we have given you poor service or unsatisfactory printing, we want to know about it so that we can make it right with you. Won't you help us out in this predicament by using the enclosed post card today, tell us the story, or telephone me about it right away?

## THIRD LETTER

Out of one hundred letters sent out we got sixty old customers back! That's a pretty good record, isn't it? But we are not completely overjoyed, because you are one of the remaining forty from whom we have had no election returns up to this time.

Now we want to make a clean sweep of the series, and for a limited time only we are going to allow you a special discount of 16 per cent on all purchases made during this month — either charged to your account or, if cash purchase is made, by presenting this letter.

Is that a sufficient inducement for you to tell us why we don't get your business any more?

On the backs of the index cards is a printed space to show the results obtained from this method, such as:

Blotter mailed.....	First letter mailed.....
Circular sent.....	Second letter mailed.....
Post card mailed.....	Third letter mailed.....
Special sales letter sent.....	

RESULTS: .....RESULTS: .....

cards, they are checked back with the telephone and city directory to find out if they have moved out of the bailiwick or possibly have died in the interim. If they are still among the living, he uses the same remedy on them that is used for rejuvenating those old accounts which have not shown any business for a year or more; that is, he sends them a series of three letters, one every month, as follows:

## FIRST LETTER

Your face used to be more familiar to us than the folks in the family album, but we have missed your business and your personality

This printer also keeps a mailing list of prospective customers not yet on the books, and whom he is constantly seeking to interest. Some mailing piece is sent to each name on this list regularly every month, parading some enticing inducement to get them to come in and make purchases.

This mailing list is also in card form, light blue cards being used, on which is shown every month of the year in one column, with alternate days strung along the top of the card, so that he can place a check mark after

the month and day that circulars, blotters, post cards, and sales letters are mailed, while on the reverse side are shown the results of the different mailings, and whether transferred to the regular customer file because of a sale, etc. Whenever a prospect takes action of tangible form the cards show it for the printer's guidance.

Meanwhile, the regular customer, the backbone of the business, is never neglected. If nothing is bought within five or six months, the white card is immediately taken out and a circular, a blotter, a postal, or a sales letter sent out. Often he comes back as a result of this attention.

"At any rate," says this printer, "they know that we are thinking

about them all the time, and it gets them to thinking about us, and so we gain their good will and get their repeat business. It answers the age-old question of doing business: "Where are the customers of yesteryear—the patrons who paid their bills and quit us cold; voiced no dissatisfaction with our service or our printing, yet quietly faded out of the picture, and, like the Arabs, silently folded up their tents and stole away?"

"Keep the customers coming back again and again" and "Don't let the old customer get away from you" seem to be the good business maxims garnered from this progressive printer's experiences. They can be made to serve your good interests, too.

Company, printing firm of Buffalo, New York, in developing sales of its daily reminder books to business firms throughout the country.

As shown in the reproduction, the letter consists of four sections of varying lengths. The effect is secured by the use of two sheets of stock, each sheet folded so that one part is longer than the other, the two sheets being fastened exactly on the top fold by two wire stitches which cannot be detected when the letter is flat on a desk.

The two introductory paragraphs describe the purpose of the books and emphasize the reduction of price achieved through the development of special equipment. As the first fold is raised the prospect looks upon reproductions of five typical pages from the daily reminder books, their dimensions, and a summary of their contents, all printed in black with a clear type face and attractively framed in an orange-toned border. Outside the border, in typewriter type (for this is the letter's third paragraph), are a few more lines describing the books.

The third fold reproduces five of the books themselves, with covers in blue, gray, tan, and maroon, and edges in gold, and this group is also bordered in orange. Here also the text, both inside and outside the border, presents more facts to overcome the prospect's sales resistance and stir his desire for the use of these books.

The last fold, which is the conventional 8½ by 11 in size, contains just what it should—the return card, caught with a round sticker and so placed that it fits in the center of the two-fold letter. The orange border is again used here, the card coming exactly to the bottom line.

But the company had its eye on more birds than one. The prospect has seen the sample pages of the books; he has seen the covers and edges; he has been given the card with which to ask for a sample and prices. But suppose that, while for various reasons he is not interested in the daily reminder books, his sales instinct has been stirred by the means employed to solicit his business?


It takes plenty of confidence to say, "Even if this prospect will not buy our books, he may want to adapt our tools of salesmanship to his own business." But in this case the evaluation was sound; the advertiser was not conceited, but canny. And the answer to this problem was simply a postscript: "Let us plan a letter like this to sell your product."

The actual possibilities of direct advertising are not recognized until one examines such specimens of real selling as the Clement letter.

## A Sales Letter More Than Justifying the Name

Executive Office  
SABICK, LERO AND SERRA  
STREETS  
BUFFALO, N. Y.

New York Office  
430 LEXINGTON AVE.

  
**J. W. CLEMENT CO.**  
COMBINED WITH  
**THE MATTHEWS-NORTHROP WORKS**  
PRINTING, EDUCATION, *Printing* BOOKS, MAKING  
Map Making  
BUFFALO, NEW YORK

DAVID L. JOHNSTON  
President & Treasurer

PHILIP J. KUHN  
Vice President & Secretary

### TO REMIND YOU OF DAILY REMINDERS

Would it be profitable to have your customers and prospects think of you every day in 1929? You can make them do it by sending each of them one of our Daily Reminder Books, with your name and address on the cover.

We have produced these Daily Reminder Books every year for over thirty years, and every year they have grown in the favor of those who receive them and those who send them out. As the demand grew we installed special equipment to take care of printing and binding them, so that now they cost even less than they did thirty years ago.

To make carrying them convenient, each book is printed on ruled paper so that all writing will be easily readable. Useful information on many subjects is included.

And we print and bind these books so that any business man will be proud to carry them. You may have your choice of real or imitation leather in any color, with gold or color edges, and with your name stamped in gold on the cover.

We would like to send you a sample of our Daily Reminder Book. The card attached to this sheet will bring you one without obligation and give you our price on your requirements at the same time.

Yours very truly,

*David Johnston*  
President

D. L. J.  
ccy

P. S. Let us plan a letter like this to sell your product.

**I**T IS a gala day when a distinctive, thought-compelling sales letter—one that actually makes you stop, stare, and start for the order blank—sweeps across the horizon of your desk. When original ideas and selling

ability combine in a single effort to outrank the tide of direct-mail trash, and succeed, a man enjoys saying, "That's a fine piece of work!" And this expression best describes the two-color letter being used by the J. W. Clement

# MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists, and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Replies to inquiries will be made by mail when accompanied by return postage.

## Slugs Stick in Mold

Please give me in general a few causes for slugs sticking in the mold, and the remedy.

Following are some of the common causes of this trouble: (1) Spongy body or foot of slug; (2) foul mold; (3) left liner sprung; (4) liners not held firmly, owing to the mold cap clamping screw not being tight enough; (5) side trimming knives set too closely; (6) clutch shoe buffers worn; (7) clutch spring too weak, and (8) adjusting screw on upper stop lever set wrong and not permitting the clutch shoe buffers to grip the inside surface of pulley with enough force.

The slugs may be spongy owing to low metal in the pot; hot metal, that is, where the temperature is above 550 degrees; worn plunger or worn well; dirty plunger (daily cleaning will prevent foul plunger). A mold becomes foul because of the oxid of metal clinging to its polished surface. The mold should be removed from the disk, taken apart, and the inside scraped with a piece of brass rule. The inner surface should then be polished with a mild abrasive such as silver polish, applied with a reglet. This polishing of the flat surface of the mold body and the surface and grooves of the mold cap will remove the attached oxid and leave the mold in its natural state, smooth, bright, and without scratches.

If either right or left liner is damaged, it should be renewed. No amount of doctoring can help or remedy a sprung or damaged liner. When a liner is applied to a mold the clamping screws should be tightened sufficiently to hold them in place. This is done by the pressure of the mold cap on the liners and the mold cap receiving its pressure from the clamping screws. A warped mold cap may prevent the right end of the left-hand liner being pressed firmly to the mold body. A warped mold will require the services of an expert, so it should be sent to the nearest agency for repairs. If the side trimming knives are set so as to trim the slug under standard thickness, it will cause the slug to stick in

the mold. The slug is ejected with force by the cam-operated ejector.

If the clutch slips because the surface is oily or because of lack of proper clutch spring tension, the slug will stick in the mold. Do not use rosin, ink, or soap on the clutch surface. Have the leather buffers clean; no adhesive should be applied. If the clutch spring is found to be weak, adjust it by the spring bushing or remove the spring and stretch it about an inch. Do not build up the leather buffers unless they are worn. It is advisable in such case to apply new ones. The screw in the upper stop lever when properly adjusted should allow about  $\frac{1}{32}$  inch space between the forked lever and the adjacent surface of the flange collar on the driving shaft. This condition can be determined by shutting off the power, drawing the starting and stopping lever to middle position, and then pushing the stopping pawl off the stop lever. As the clutch is released by this last operation, you may then press on the forked lever and note if there is a small clearance ( $\frac{1}{32}$  inch) between the forked lever and the flange. If less space is present than this amount, turn out on the screw in the upper stop lever. These troubles may cause slugs to stick in the mold.

## When Dust Clogs the Font Distinguisher Block

I have observed on several occasions, when I desire to remove the distributor box, that in pushing forward on the font distinguisher stud before turning the box screw the dust which has lodged in the block prevents the font distinguisher moving the full distance. The dust appears to be tiny particles of metal and flakes of graphite. Can I prevent this accumulation or only modify it?

Before removing the box procure a rag and the gasoline squirt can, hold the rag beneath the font distinguisher block, and squirt gasoline directly into the block. This will usually work out the flakes of dirt or graphite, and will then permit pushing in the font distinguisher stud, which will be turned toward your right. It is doubtful if you can prevent the accumulation of the dirt; just wash it out occasionally.

## Trouble With Linotype Metal

In a letter of some length the writer describes the trouble he is having in trying to doctor his metal with various kinds of "dope," as he terms the mixtures. He is unable to secure a sharp face on his slugs, and for this reason the pressman cannot secure good printing on the book stock. Among the various operations used to correct the trouble were: raising the temperature, reducing temperature, cleaning metal with a compound, and adding block tin. Also several operations were employed which did not relate to the metal directly, such as boring out mouth-piece jets, opening air vents, closing air vents, increasing stress of pot pump lever spring, carrying the pot with metal low, carrying the maximum amount of metal, cleaning plunger, etc. As no sample slugs were submitted, we had to depend upon his description of the face of the slug. No page proof was shown.

From the description of the trouble and of the various efforts used to correct it, we judge that an effort was made to remedy a trouble without knowing definitely what the cause was. Certain troubles are produced by certain causes; these causes, when known, demand certain remedies. We infer from the nature of several operations performed that the condition of the metal was at fault and efforts were directed toward correcting the supposed faults without due consideration. When the question arises regarding the formula of the metal being out of balance owing to continued use, it is beyond the ability of the average operator or machinist to correct the metal formula by metal cleansing or by adding tin by guesswork. Here is where he must call in the metallurgist.

Under present-day conditions there is no occasion for guesswork in the treatment of printers' metals, since the various type-metal concerns provide a service in the matter of rectifying the metals employed in type- and slug-casting machines. The adding of tin or other metal to the machine metal, except by direction of your metal dealer, is a dangerous practice, and cannot give satisfactory results. In this case the operator should have weighed and then melted all of the available supply of slugs (using no skimmings or dross), and after suitable stirring and skimming the metal should be poured into molds. Several sample pigs of this metal should be



submitted to the metal dealer with information about the quantity of metal on hand, as well as some sample slugs having an unsatisfactory face. Select slugs which have not been used.

If the metal was fused at the proper temperature and all of it melted together at one time, having been stirred and skimmed, and poured off into suitable molds, the sample pigs and slugs submitted to the metal dealer would furnish him with sufficient data to determine whether your metal is causing the unsatisfactory condition of the face of the slug. He may require that all of the metal be returned for remelting at the plant. At any rate, the advice you receive will not be guesswork. One point was not touched upon, and this relates to the plunger. A plunger will not last indefinitely, but will wear out, and should be replaced.

#### How Often Should the Magazine Be Cleaned?

I find it a burden to clean the magazine so often, that is, every other week. Is there not some way to avoid this work? A friend in another town says he does not clean the magazine except once in three months. I keep the machine clean and do not handle the matrices with greasy fingers, yet the lugs, especially the back lugs of lower-case matrices, seem to get dirty very quickly. I would like your suggestions.

Cleaning magazine and matrices every week and not cleaning them for two years are the extremes, although we have known of matrices and magazines that were not cleaned in six years, and yet good service was obtained. The writer who complains of having to clean the matrices and the magazine each alternate week was outdone by a country printer who stated that he cleaned the matrices and magazine each week; had to do it to get them to drop right, he said. Being asked how often he oiled the machine, he stated that he had his boy oil the presses and the machine every day, and that he did a good job of it. Further questions brought out the fact that he had never cleaned the thread of the distributor screws, and that occasionally he rubbed a little oil on the blades of the ejector.

He was induced to omit the oiling of the machine for two weeks, and to have the boy clean the distributor screws with brush and gasoline until every trace of oil was removed. The matrices were cleaned, and the magazine; also the latter was cleaned very thoroughly with wood alcohol on a new magazine brush. Wherever the lugs of the matrices had contact outside of the channels in the magazine, the parts were graphited with the magazine brush. That means that the delivery channel plates and the jaws of the first elevator were rubbed with

the magazine brush, which carried a trifling amount of dry graphite.

The rails of the assembling elevator were not graphited, but were cleaned instead. The bottom plate of the channel entrance was cleaned, using gasoline on a small brush. Where the back lower lug of the matrix touches first, after leaving its place in the magazine, is a place that causes the matrix lugs to be coated with dirt. This plate was given its first cleaning since the machine left the factory. The owner of the machine was induced to invest in a small oil can with a very fine-pointed spout. Later he secured a small bottle of distributor oil, which was used to oil the bearings of the distributor screws and other holes in distributor group, and also for the assembler and keyboard groups. The ejector blades were cleaned free from all traces of oil. The distributor box was washed with gasoline, and after being dried the few bearings were oiled. The matrices were used for about three months without further cleaning being necessary. It is needless to say that the machine was not oiled thereafter except every other week.

#### Good Advice to a Beginner

I have been on the machine but a short time, having been given the privilege of operating after hours, and, of course, I am anxious to get ahead as fast as I can. An operator friend of mine to whom I wrote for advice made a number of suggestions which he stated would be of help to me, if I followed them closely. They are as follows:

"Get as much in the line as you can without causing the star wheel to hesitate or to stop. Avoid wide space; letter-space a long word with thin spaces, rather than add on spaces to the spacebands. Under no circumstances should a line be sent away which causes the assembler star wheel to hesitate or to stop. When hand spacing use the left hand only, and do not open the assembling elevator gate. While it may tire you at first, aim to sit erect; a curved back or a tendency toward stooped shoulders should be studiously avoided. Keep the palms of both hands as close to the keys as is possible. Select legible copy to practice from, and in your practice do not aim to 'speed up.' If you are permitted to cast, you should keep a proof of your work. Have a proofreader go over your work if possible. Correctness before speed should be your watchword."

I do not see why wide spacing is objectionable. I notice the spacing in our local paper, and it appears that em spaces are sometimes used with the spacebands. Also I cannot see what difference it makes how you sit, as long as you keep hitting the keys all right. In hand spacing our operator always opens the gate and puts the spaces in with his right hand, and that way looks all right to me. I would be glad to have you explain to me some of these points.

The advice your friend has offered is worth following. He failed to advise you to use all your fingers if possible. I suggest that you examine some of the St. Louis papers and use the spacing as a guide for your hand spacing. In fact, if you are able to secure a paper from almost any large city you will observe that letter-spacing of at least one large word in a line will obviate the necessity of very wide spacing. On

some small-town newspapers they are not very careful about spacing and division of words. Frequently you will see words such as "around," "along," "about," etc., where the first letter is divided from the remainder of the word, also where two letters are carried over to the next line; but this goes along without comment in the very small newspapers. Rules on spacing and word division are fairly rigid on metropolitan papers. On magazines changes are made where lines end on the same word or where hyphens occur on consecutive lines. You should profit by a study of divisions, spacing, etc., in large newspapers or in magazines.

In regard to posture, if you ever have the opportunity to visit a shop where a great many operators are at work, note particularly the curve in the back of the individual who, in your opinion, is sitting the worst for his health's sake. Scarcely two will sit exactly alike, but since efficiency in operating is, or should be, based on posture, it would appear that you would not willingly become round shouldered or weak chested. Such will be the result of "slouching."

Hand spacing may be done more efficiently by using the left hand and keeping the assembling elevator gate closed. Do not pick out the spaces with the left hand and place them in the right hand, then take them from your right hand and place them next to the spaceband; this is a common error. Handle the thin spaces once by pressing the end of the forefinger of the left hand down on the teeth of the matrix, raising it high enough to catch the front upper lug with the thumb, then raising it while the next finger is placed to the left of the matrix, which is lifted out and placed next to the spaceband by giving it a gentle pressure to the left. The matrix teeth need not be pressed very hard in the operation, and the entire manipulation of the matrix is with gentle pressure. The minimum of motions is used and the distance the matrix travels is short in comparison with the method employed by the operator who takes the thin spaces out of the elevator into his right (or left) hand, then picks them up again and deposits them in the proper place in the line.

You will have no hesitancy in deciding which way to thin-space a line if you will watch closely two operators who space the two ways we have described. If you have learned the fundamentals of the printing trade and know what is good spacing and what is objectionable in straight matter which is widely spaced, you will see why uniformity is desirable.

# THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

## Headline Capitals

Which of the following is proper in a hanger: "at 9 O'Clock"; "at 9 o'Clock"; "at 9 O'clock"? Again: "at 9 a.m. today"; "at 9 A. M. today"; "at 9 A. M., today"; "at 9 A. M.; today"; "at 9 a. m., today"; "at 9 a. m.; today." Further: "John Smith, Jr."; "John Smith Jr."; "John Smith, jr."; "John Smith jr." And what is the proper division of words at the end of lines of hangers?—Sent in by a Pennsylvania printer.

Truly, an interesting exhibition of possibilities. If the hanger is to be capitalized, ordinary headline rules should prevail. Thus: "At 9 o'Clock," "At 9 A. M. Today," "John Smith, Jr." If not specially capitalized: "at 9 o'clock," "at 9 a.m. today," "John Smith, Jr." As to the "a.m.": some use lower case, some like small caps., and some prefer caps. The Webster dictionary uses small caps., with a space; the University of Chicago Press, in its "Manual of Style," declares for small caps., with no space. Those who use the small caps. in running text, in jumping to a headline type lacking small caps. would naturally use full capitals. In the line "at 9 a.m. today" there is no occasion to use comma or semicolon before "today." The Smith line would be governed by the shop's rule on use of the abbreviation for "junior" with a proper noun. I prefer the comma and capital "J."

As to division of words in headlines, the rules followed in straight-ahead composition hold good, except that it is permissible (with some discretion!) to slack off a bit and favor the printer where space is tyrannical. The compositor should be permitted to get by, now and then, with a division not strictly correct, in order to make his lines without costly fussing and delay. This of course applies very specially to newspaper work, where there is no time to have the heads rewritten by the desk man. In magazine, book, or job headings it is worthwhile to take time and get the lines right.

## Apostrophes of Scotland

As to the discussion of the apostrophe in Scots patronymics, might I suggest that with British bookwork (I have the Britannica in mind) it is not an apostrophe used, but a turned comma? I think I have read somewhere

that ' is supposed to represent a small "c" in the superior position—it seems almost too good a story to be true—but casual observation might take it for an apostrophe indicating elision, and so imitate it. I am not sure I agree with you on the sentences, "Was it Frank you gave it to? No, it was not him." It seems that "him" is in the objective case ("to him" understood), having the objective "Frank" in the question as antecedent, rather than the auxiliary "it" in the answer. Neither answer is helpful, however. The correct answer is, "No."—From a San Francisco reader.

Well! This is ingenious, but not decisive. The question is simply the old one of "It's me," or "It is I." No need or use going back to the first sentence, the question, to solve the grammatical problem in the second sentence, the answer. The whole thing, both sentences, is loosely built, unsatisfactory to deal with. "Was it Frank you gave it to?" is slipshod, easy-talking English, not good grammatical expression.

Correctly, the question would be, "Was it Frank to whom you gave it?" For analysis, rewrite: "Was it to whom you gave it Frank?" That order of words reveals at a glance the relationship of the element. "Was it Frank" is the skeleton of the sentence: subject, verb, and predicate noun. "You gave it to whom" is a separate clause, "whom" hitching up with "Frank," carrying the nominative in the main clause over to an accusative in the qualifying clause. Stripped to essentials, all that needs to be considered, grammatically, is: "Was it Frank? It was not Frank." And as "Frank" in the answer is nominative, so should the pronoun substituted for the proper name be nominative, "It was not he." To take it any other way is simply to manufacture argument for the enjoyment of arguing.

## Abbreviation for "Pound"

In Frank S. Henry's "Printing for School and Shop" he states that the abbreviation "lb." for "pound" is proper for both singular and plural. I would like to have your opinion on the matter. Also give directions for use of quotation marks in printed matter.—From a friend in Missouri.

The University of Chicago Press "Manual of Style" says: "lb., libra (pound) (both sing. and pl.)." Webster and the Standard both give "lbs."

for the plural. The scholarly way is actually misleading, and the more general usage is very much better, because the customary sign of the plural, the terminal "s," carries the message in a flash, economizing mental energy and requiring no apology whatever. When the reader sees "lb." he doesn't think "libra," but "pound." Without the "s," instantaneously flashing the signal of plurality, the reader's mind has to take on the small but unnecessary burden of matching up the numeral and the noun, so many pounds.

Assuming that the question about quotation marks springs from the frequently recurring difficulty of deciding when to place other punctuation inside the close-quote and when outside, the answer is simple. Instead of following the logic of the sentence through to a finish, apply it in the case of the larger marks, question mark or exclamation point, colon or semicolon, and switch to the rule of physical symmetry for the smaller marks, the period and the comma. The period and the comma should be placed inside the close-quote; the other and more conspicuous marks, outside. The comma, and still more the period, look lost if placed after the close-quote; like stray pollywogs, I think Dr. Vizetelly once said in a letter to this department. He emphasized the point by saying that in a sentence ending with a series of single and double quotes the period would be left floating in space possibly half an inch away from its text.

## Collective Nouns

Will you please help us to restore peace in our office? The old, old argument has come up as to which is correct, "A large number of photographs is on display," or "A large number of photographs are on display." In the same category, too, is the sentence, "A large group of girls is going," or "are going." We'll appreciate your decision in this matter.—From a friend in Holyoke, Massachusetts.

Yes, it is an old argument. The rule is, "A collective noun in the singular number is grammatically singular, and regularly takes a singular verb; but if the persons or things denoted by the noun are thought of as separate individuals, the verb is made plural

(except that a collective noun should not be singular and plural in the same sentence). This is the wording given the rule by Francis K. Ball in his excellent little book, "Constructive English." You might say "The jury is agreed," "The jury are out to lunch," but do not say "The jury is now agreed, but an hour ago they were far from agreement." The difficulty seems to arise from the presence, between the collective noun and the verb, of a qualifying phrase with a plural noun: "of photographs," "of girls."

Perhaps my mind is too severely logical in some matters, but to me it seems as natural to say "a number of photographs is on display" as to say "a number is on display." The rule is clear and simple; each user of the language has to decide for himself just how to apply it. If, however, anyone cares to avoid the responsibility and forfeit the privilege of self-determination by adopting a ruling from me, he will almost invariably refuse to be sidetracked by the intervening plural, and will use the singular verb with the collective noun. When he is thinking individually of the parts assembled under the collective noun he will shift to a plural noun at the outset, and thus will say, not "the jury are," but "the jurors are."

### Newspaper Style

I am rather new at this proofreading game and, although I have already learned how to cuss the operator for his mistakes, I often find myself wishing for help. The Proofroom was introduced to me by a friend who formerly had my position and appreciated the merits of *THE INLAND PRINTER*. I got busy and read your department in the last ten issues, and then quit because I couldn't dig up any more. One of my bugbears is newspaper style of punctuation. I have been told that "e" in "company" and "a" in "association" should go down when used in connection with the name of a firm or organization, but I have noticed that certain city newspapers capitalize them. Likewise I am puzzled by national parties. One big paper writes "Democrat" and another writes "democrat." Which do you prefer?—From a reader in Minnesota.

The "down" style seems to me mighty quaint and old-fashioned and unsatisfactory. "The Blank-Dash Company" is a proper noun, and all its three parts should be kept up, to my way of thinking. "The Pennsylvania railroad" would mean nothing more than a certain railroad in Pennsylvania. "The Pennsylvania Railroad" nails attention down to one individual railroad corporation. And "Brooklyn Bridge," "The Young Men's Christian Association," "Fourth Street," are all proper nouns, and should be capitalized. Nobody on the Blank County News would write "Blank County news." But distinguish carefully as to whether the noun is or is not part of the name. Thus "Blank, Dash and

Company" would be spoken of as "the Blank-Dash company," lower case "c," because the word "company" would not be part of the firm's official title.

If our friend's paper has a style, it is his job to follow it. If he is making a style for it, I hope he will keep all proper nouns up. Also, I hope he will distinguish between "democrat" and

"republican" in the general sense, and "Democrat" and "Republican" in referring to the parties that pretend to embody democratic and republican principles in our national life. Furthermore, I hope our young friend in Minnesota will quit cussing the operator for his mistakes, and try a little teamwork in order to get results.

## All 'Round the Map

By EDWARD N. TEALL

TIME to clear up the accumulation of papers tucked away now and then for future use, and getting pushed back into the filing envelope month after month. Just little odds and ends, notes and clippings, laid aside from time to time in favor of more pressing matters—until at last they bulk into importance as material for an article.

Proofreaders, I believe, enjoy an occasional rambling piece, made up of miscellaneous items strung on even a thin thread of proofroom interest. Questions of grammar and punctuation are the proofreader's daily diet, and it is fun to compare notes on oddities encountered in critical perusal of print. The true proofreader's eye is unrelaxingly critical; he can't idly scan the billboards along a highway without detecting (or at least subconsciously hoping to detect) a fat, juicy error here and there.

First, then, we pick up a whimsical little note by the editor of *Nation's Business*, in his own column. He was asked to say something about the radio broadcasting in the interest of automobiles, and telegraphed: "As an achievement in publicity it is wonderful. As a means of selling automobiles I shall be tremendously interested in the results if they are measurable." But the only way to have a telegram delivered in punctuated form with assurance that the punctuation will be what the sender intended is to indicate points by naming them where called for, and that costs money. A period went adrift in this telegram, and it was read this way: "As an achievement in publicity it is wonderful as a means of selling automobiles. I shall be tremendously interested," and so on. "And that," says the editor, "as Montague Glass and Rudyard Kipling said, is something else again."

The Proofroom family will be quick to pounce upon the faulty construction of the message as originally writ-

ten. The introductory participial expression should modify the subject of the main clause, but the man who edits *Nation's Business* is not "a means of selling automobiles." If he had written, "As an achievement in publicity it is wonderful I shall be tremendously interested in the results if they are measurable as a means of selling automobiles," his meaning would have been unmistakable even though the telegram had been delivered without any punctuation. The number of words is precisely the same, the only change being in their arrangement on the paper, and the result is accurate.

In no spirit of captious criticism, but simply to show the traps of error into which print may so easily fall, here are some misprints encountered in recent reading. Three from *Time*: "Elections effecting one-third of the French Senate passed off quietly"; "These remarks jibed ill with President Calles' former instance upon enforcement of the oil laws"; "Testimony of this convict lead to an investigation." The "a" in "led" is so characteristic of young writers, and so new in the category of error, it seems to me an unoverlookable bit of evidence in support of the charge that the schools, of late years, have not been disciplining pupils in spelling. (And, by the way, how do you like "unoverlookable"?)

The Newark (N. J.) *Star-Eagle* turned out a striking sentence in this: "If there are enough associations, and there is undoubtedly enough, others should be barred." And as we are hopping about, of deliberate intent, like a rabbit in a cornfield, let us remark here that even a proofreader could afford to pay a dollar for every time the *Herald Tribune*, of New York, is mentioned without addition of a hyphen, though the paper itself does not make use of this connective mark.

Here are a few curiosities from books. They explain themselves, without the need of comment. From "The



Shanty Sled," by Hulbert Footner: "A wild cranberry-pie." From "The Ivory Graves," by Sir Hector Duff: "This coat and inscription . . . are there still." A pronoun with a dislocated antecedent appears in "The Missing Initial," by Natalie Sumner Lincoln: "Drawing a handkerchief from Mrs. Laughton's beaded bag, she gently wiped the latter's mouth and laid it down on the table." From the same book, this sentence, illustrating the weakness of a carelessly located phrase, which sometimes causes real ambiguity and impedes the progress of communication, though in this instance the meaning is clear enough: "He watched Penelope and her two companions leave the elevator with unforgotten astonishment."

"The Trigger of Conscience," by Robert Orr Chipperfield, yields these: "A copy of the plans of the club, drawn to scale, are filed in the secretary's office," and "Shall we adjoin to the billiard room?" not dialect. "The Council of Seven," by J. C. Sniath: "The mere look of him would have been enough to repute anything so prosaic." In "West of the Moon," by Anna Robeson Burr, the pronominal possessives suffer: "I always resent you're having to do it"; "our's," "your's," "her's." In the same book we find "a valuable data," and "Interjected with . . . 'If you get my point.' s" That is, in the book you have first the period, then the close-quote on the five-word phrase—and then the unattached sign of the plural, floating in space. Also: "Leaving only the boy, whom it was plain to see misliked his job." I cannot analyze that any way except by saying that "it was plain to see" is parenthetical, complete within itself, and the pronoun is the subject of "misliked." The pronoun should be nominative—"who."

Of all the strange freaks of modern style, the queerest is what folks are doing to the comma. Let me present an object lesson. In "A Poor Wise Man," by Mary Roberts Rinehart, is this: "The leaders notified of the situation, pretended." Without commas the sentence would mean that those leaders who were notified pretended so-and-so. With two commas it would mean that the leaders, being or having been notified, pretended. With the single comma the author's meaning is not positively expressed but is left to the reader's intelligence. Again, in "The Viking Heart," by Laura Goodman Salverson (if I read the name correctly in my own hastily scribbled note), we find: "A young girl, with sun-gold hair sitting near her, sobbed." Now, that sentence, as printed, actu-

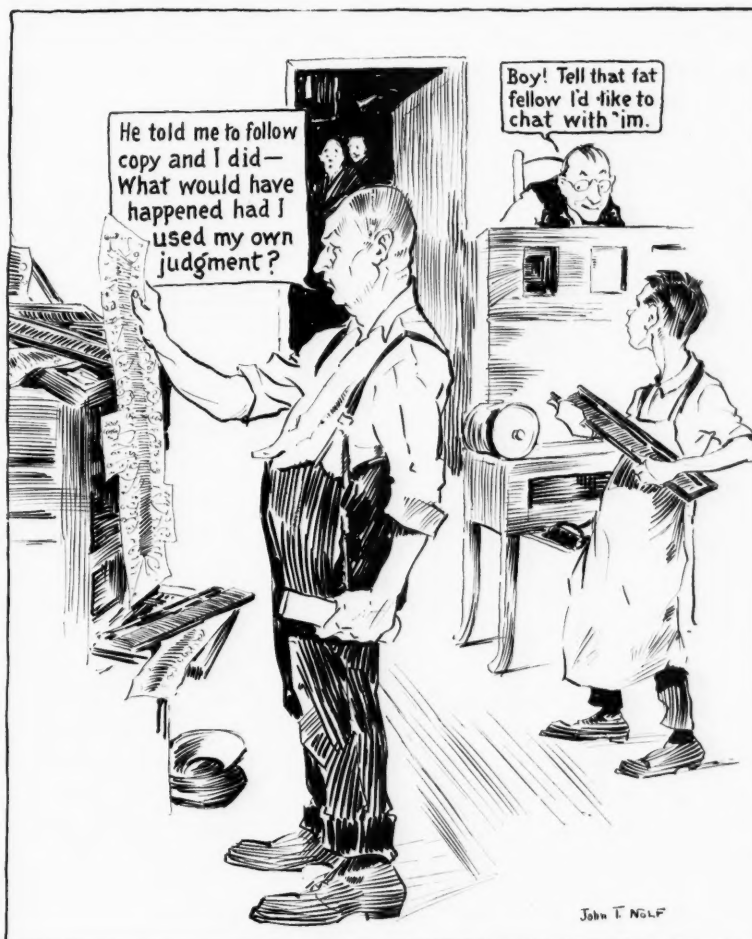
ally says nothing except that the young girl had sun-gold hair sitting near her. With a comma after "hair," it would infallibly express the author's true meaning, that the young girl who was sitting near her had sun-gold hair. It is not enough to know that a reader will get your meaning in spite of your punctuation. Punctuation should make it sure that the meaning will be correctly taken.

The file of oddities seems hardly tapped as yet; there are still so many notes and clippings in it, another article of this nature seems in store. Selecting just one more for present use, I like the article headed "Customer or Client?" in the house-organ *Heavy Stuff*. It is a soundly reasoned rejection of the suggestion made by a writer in *Printing* that printing salesmen be called "service men" and customers "clients." The *Heavy Stuff* writer says: "The false dignity acquired by changing a name in the manner suggested, simply because it

sounds commonplace, would be a joke, except for the fact that jokes are presumed to be funny."

If the printers are going to call their customers clients, the writer says, they should not charge prices but collect fees. This would be in line with the modern affectation of calling an undertaker a mortician, and a stenographer a secretary.

The good old sturdy names are best. They are honest. And they have just as much dignity as people choose to give them. Printing is a business, and if it ever shrinks from such good old words as "salesman," "customers," and "prices" it will be a pretty good indication that the business itself is losing something of its rugged character. It seems significant that the tendency to pretty names comes at the same time with the decline in careful punctuation, the unwillingness to submit to discipline, and the demand for freedom from rules at the cost of a sacrifice of the sureness that satisfies.



"In the Days That Wuz"—Trouble Ahead

Cartoon by John T. Nolf, Printer-Artist

# These Helps Are Yours for the Asking

## Galleys

1-A. Circular, "Challenge Open-Side Galleys," by the Challenge Machinery Company. Gives facts on the new open-side galleys.

## Ink

2-A. Booklet, "The Story of News Ink," by J. M. Huber, Incorporated. Well printed in rotogravure. Interesting and informative.

3-A. Broadside, "Only Four Black Inks," by the S. D. Warren Company. Summarizes the work covered in company's Four Ink Plan. Invaluable information for those not familiar with this plan.

## Mechanical Equipment

4-A. Series of booklets, "Intertype Features," by the Intertype Corporation. Explains production of company's machines.

5-A. Broadside, "New Intertype Side Unit With Thirty-four-Channel Magazines," by the Intertype Corporation.

6-A. Booklet, "Six Vital Points to Consider Before Purchasing a Paper Cutter," by the E. P. Lawson Company. Good information.

7-A. Booklet, "Lino-Tabler Suggestions," by the Chicago Lino-Tabler Company. Information for composing-room workers on the use of this equipment to best advantage.

8-A. Folder, "The Key to Good Composition," by the Mergenthaler Lino-type Company. Facts about extra-thin spacebands for close spacing.

9-A. Folder, "Any Speed on Any Machine at Any Time," by Reeves Pulley Company. Deals with speed-control equipment.

10-A. Catalog, "Wesel Catalog," by the F. Wesel Manufacturing Company. Lists about three hundred pages of Wesel products.

## Paper

11-A. Booklet, "When White Paper Is White, How White Is It?" by the American Writing Paper Company.

12-A. Booklet, "Brightone Offset," by Bradner Smith & Company. Shows printing qualities of Brightone offset paper.

13-A. Box, "Rainbow Box of Cover Papers," by Bradner Smith & Company. Contains eight books of cover stock, ranging in color as follows: cream to white; black to gray; blue to violet; green; buff to India; brown to russet; goldenrod to yellow, and red to orange. Indispensable for exact matching of samples.

Glance over the titles of current printed matter given below. The writings have been prepared for your assistance. They will cost you but five minutes of time and a two-cent stamp. Fill out the coupon, mail it to THE INLAND PRINTER, and the postman will bring what you have requested

14-A. Test folio, "Nibroc Bond," by the Brown Company. Folio presents tests for endurance and other qualities of paper.

15-A. Booklet, "Book of Bantam Manifold," by the Chemical Paper Manufacturing Company. Ideas for use with lightweight papers.

16-A. Portfolio by the A. M. Collins Company. Shows Algerian, Librarian, Anniversary, and Castilian cover stock.

17-A. Portfolio, "Model Letterheads on Certificate Bond," by the Crocker-McElwain Company. Good letterhead suggestions.

18-A. Folder, "The New Dulbrite Coated Book," by the Dill & Collins Company. Describes and shows a new line of paper.

19-A. Portfolio, "Executive Cover Demonstration Book," by the District of Columbia Paper Manufacturing Company. Shows good combinations of color and type.

21-A. Booklet, "Anglo-Saxon Bond in Business," by Hampshire Paper Company. Suggestions on letterhead typography and stock.

22-A. Booklets, "Fabriano, Single Weight" and also "Fabriano, Double Weight," by the Japan Paper Company. Samples of imported Italian paper.

23-A. Broadside, "Saying It With Poster Stamps," by the Mid-States Gummed Paper Company.

24-A. Portfolio, "Old Council Tree Bond Demonstration Book," by the Neenah Paper Company. Lithographing, engraving, and printing ideas for letterheads.

25-A. Portfolio, "Twenty Good Letters on Triton Bond," by the Oxford-Miami Paper Company. Specimens of letters used by twenty companies.

26-A. Booklets on the following subjects: "Dust and Dirt"; "A Few Suggestions on the Use and Printing of Warren's Cameo"; "The Wet and Dry Question"; "Fewer Dollars for Postage"; "Making Pictures as Well

as Type Easy to Read"; "Only Four Black Inks for All Warren Papers." By the S. D. Warren Company. Facts of practical value in printing on Warren or other papers.

27-A. Portfolio, "Warren's Standard Sales Unit Portfolio," by S. D. Warren Company. Good material for the printer on standardization of paper sizes.

27-AA. Booklet, "Handbook Color Index of the Worthy Line," by the Worthy Paper Company. Samples showing weights and colors of Georgian, Aurelian, Roxburghe, Worthy Signature, Marlowe, Dacian, Hadrian, and Sterling Manuscript papers.

## Processes

28-A. Booklet, "Offset—That Something Different in Advertising," by the Harris-Seybold-Potter Company. Complete story of the offset process, with examples in black and in colors.

## Rollers

29-A. Booklet, "Ideal Process Rollers," by Ault & Wiborg Company. Discusses high-speed precision rollers.

## Type and Typography

30-A. Catalog, "Continental Type Faces," by the Continental Type Founders Association. Shows type faces imported by the association.

31-A. Booklet, "How to Select Type Faces, Especially Intertype Faces," by the Intertype Corporation. Good information on typography.

32-A. Folder, "A Durable Italic of Full Kerning Design," by the Ludlow Typograph Company. Information concerning the new Ludlow italic faces specially built to resist breakage.

## Miscellaneous

36-A. Series of booklets, "Survey of Business Practice," by the Hammermill Paper Company. Topics include: "Safeguarding Managerial Time"; "Getting Things Done," and "Cutting Down Overhead."

37-A. Catalog, "Illustrated Catalog of Pictorial Stock Blotter Designs," by Joseph Hoover & Sons. Lists material not easy for the printer to locate.

Clip coupon and mail to THE INLAND PRINTER

I would like to receive a copy of  
Nos. ....  
Name .....  
Address .....  
.....

# EDITORIAL

## Police Stars for the Publishers

A CONFERENCE of periodical publishers convenes in New York city on October 9, at the suggestion of the Federal Trade Commission. Its purpose is to develop more effective means of eliminating fraudulent advertising. Such a conference may accomplish excellent work on this problem. But the objective advocated by W. E. Humphrey, chairman of the Federal Trade Commission, in a letter addressed to Fleming Newbold, of the Washington (D. C.) *Evening Star*, is surcharged with peril.

This letter discloses a curious philosophy. If the legally constituted authorities fail to prevent fraud through dishonest advertising, why not, as a last resort, hold the publisher responsible? Mr. Humphrey wrote:

"The Post Office Department, the Department of Justice, and the Federal Trade Commission have all tried to suppress and control this gigantic fraud, but they have failed." As for the solution: "What is the remedy? What of the publisher? The publisher helps perpetuate the fraud. He shares in the ill-gotten gains. Why should not the publisher be made a party to the suit? I believe that one action against a publisher would often have more effect than fifty against the advertiser alone." Thus reads the letter.

Three Federal authorities, including his own commission, having failed, Chairman Humphrey reasons that liability should be fastened upon the publisher, who is less likely to fold his tent and slip away in the night. If the advertising impostor has proved too skilful for the Federal police system, Mr. Humphrey would substitute an honest man for the impostor and thus improve the batting average of the Post Office, the Department of Justice, and the Federal Trade Commission.

Is the chairman's argument sound? If so, then the nation is harboring an infinite number of fine industrial organizations which are simply partners of the unscrupulous man and the criminal. Publishers, according to Mr. Humphrey, help to perpetuate the fraud; their mediums are the channels

through which frauds continue to operate. Then telephone and telegraph companies would be responsible for dishonesty effected through the use of their lines. Broadcasting stations would be liable should an advertiser misrepresent his product while using their microphones. Cable companies would be open to suit under such conditions. Any express companies which transmit misrepresented goods certainly would have a part in the crime, as would railroads. In fact, one could indict every transportation and communication company on these grounds.

The publisher "shares in the ill-gotten gains," says Mr. Humphrey. He does—to the extent of charging regular space rates for all advertising. Telephone and telegraph companies receive tolls from grafters and criminals as well as from decent subscribers. Railroad companies sell tickets to the murderer and the sharper, and in this sense share in their spoils. Then why not make these concerns a party wherever the use of their facilities for illegal purposes can be proved?

The conclusion is unavoidable that Chairman Humphrey's solution was hastily conceived. It lacks the elements of reason; it does not convince; its application promises to produce a chaotic condition and a reign of injustice.

THE INLAND PRINTER is concerned at any such threatening and unjust motion toward the freedom and income of the printer if Mr. Humphrey's whimsical inspiration is taken seriously. Would not the printer also be held responsible for customers' acts?

The October 9 conference may clear the air. Certainly it should convince Chairman Humphrey that the publishers are not ready to make good the deficiencies of the Federal institutions now charged with the duty of eliminating the fraudulent advertiser. If the publishers supinely agree with such arguments as were put forth in the Newbold letter, then they will deserve what they get. But they will not do that. In the meantime, we shall continue to believe that Federal police duties should be administered by Federal agencies only, and not be shared with industrial institutions.

## A Sane Analysis of Modernism

SOMETIMES the man standing back in the crowd can see more clearly than those in the first row. Sometimes he whose working hours are not all spent within printshop walls can evaluate a situation more accurately than the printshop executives and employees who face it every hour. Such is the case on the controversial subject of modernism. An advertising man—close enough to the printing industry to have authority, but distant enough to maintain his perspective—has written the analysis of modernism for which the industry has been waiting. It appears in this issue with a fitting title: "Would You Send Forth a Salesman Dressed Like a Clown?"

THE INLAND PRINTER has had little to say on modernism. As most of our readers well know, this publication advocates only the things that we know are of practical value. Some expressions of modernistic art and typography, sent in for criticism, have been highly commended; others, of lesser merit, have been condemned and their weaknesses pointed out. Modernistic printing is neither all good nor all bad, any more than other kinds of printing.

But when inability to make lettering readable and illustrations comprehensible is heralded as a fundamental virtue of the modernistic illustrator, then the millennium of absurdity is with us. And the printer is the loser. If modernistic printing does not bring in the orders—well, better buy less printing! Therefore, we take special pleasure in commending Mr. Everett for his vigorous but balanced discussion. It may jar loose the cerebral kink handicapping the work of those to whom beauty and clarity are anemic and legibility a weak-kneed descendant of horsehair-sofa days.

Do not rely upon this editorial for the benefit of Mr. Everett's article. You will miss the scathing demolition of superficial arguments, the well-grounded defense of principles which are yielding profitable results every day, the choice examples of modernistic art and typography collected by the writer—you will miss the real



substance which only the author provides. But let us quote one sentence for the benefit of the printer who cries, "How can I tell the good modernistic work from the worthless?" He can safely identify it as does the author, by this criterion:

"I can conceive of new methods of layout and arrangement that will more effectually catch the attention, but I insist that such of these as will turn out well and last must please the eye and be easy to read."

Do not forget that thousands of good printers who have seen fit utterly to ignore the modernistic fad are making money today. You are not compelled to follow it against your own preferences, under the peril of loss of business. But if you desire to try your fortunes in this direction, the preceding paragraph is the safest compass available to bring you back prosperous and satisfied with the result.

### *The Times Do Change*

THE printing industry is everlastingly in a state of transition. Some methods are just coming into favor; some are enjoying the full bloom of popularity; some are passing. The establishing of composing rooms by typographers and by advertising agencies is an example of this condition of flux. John Morris, addressing the International Trade Composition Association conference at Philadelphia, prophesied the passing of the printer's composing room in these words:

"The day will come when the trade compositor's truck will roll up to the door and take the copy away, and he will set it up, compose it, correct it, lock it up in a chase, and deliver it to the printer's pressroom to be made ready. And maybe he [the trade compositor] will make it ready."

The printer who can buy composition from the trade compositor at less cost than he can produce it himself—figuring all items that properly belong in the estimate—will welcome the opportunity to dispose of this branch of his business. The trade compositor, serving many printers, secures enough work to keep his men steadily busy, whereas the individual concern rides gaily through the rush periods and struggles gloomily in times of depression. The trade compositor stocks any face of type for which there is some demand by certain of his printer-customers, but a single printing company hesitates to purchase new fonts which, after serving for one job, may then gather only dust for the owner.

Many a printer feels, and with reason, that his business is to print. What

he prints may well be prepared by some other company which specializes in this preparation as he specializes in the printing. As trade-composition houses continue to grow in numbers and equipment they must inevitably take on the custom of such printers, and can render a quality and scope of service ordinarily not available in the printer's composing room.

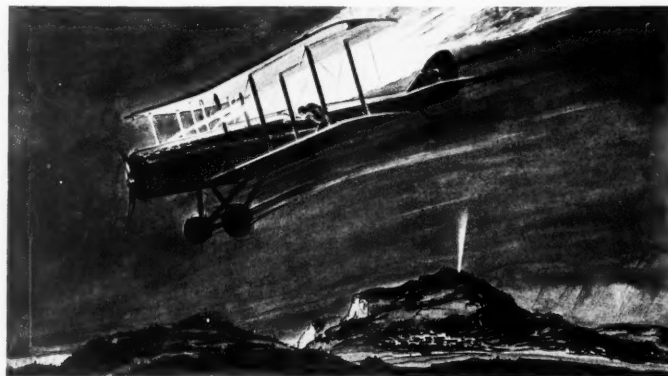
But the verdict will be far from unanimous. Not a few printing concerns are today maintaining highly profitable composing rooms. Furthermore, they feel that by direct supervision they are providing a grade of typography most difficult of attainment through the medium of outside composition. Obviously such firms are prompt in the purchase of new type

faces and equipment, and thus they offset one sales feature of trade-composition service.

The new conditions will not affect the firm with a profit-yielding composing room. But they will stand as a silent challenge to such firms to know that their composing rooms are more than paying their way. When they do not, then these companies will welcome the services of the trade compositor as a means of economy.

Printers in small towns or rural districts will seldom find the trade compositor convenient, although what Royal has done in long-distance electrotyping might well be paralleled by trade compositors with a vision. The times do change, but they move only forward and never reverse.

### LITTLE DRAMAS IN THE LIFE OF A GREAT NEWSPAPER SYSTEM



### Death was riding the air lanes

"Give me a plane and a sack of mail and I'll find out why" . . . said a Scripps-Howard reporter.

1920 was a bad year for the air-mail service. Good pilots were crashing. Delays were frequent. Something was wrong.

A Scripps-Howard reporter personally induced Postmaster-General Burleson to commission him as special agent of the air mail. He rode in a mail plane on the first through, coast-to-coast air-mail flight. Talking to pilots. Surveying fields and equipment. Checking conditions.

And then this reporter helped to frame a letter from western pilots requesting an investigation of the service.

It got attention. It resulted in a wholesale reorganization of the air mail. And the next 1,500,000 miles were flown without a fatality.

This Scripps-Howard reporter was a pioneer of the present efficient service. And through him the Scripps-Howard Newspapers contributed to one of the most important developments in American aviation.

The primary purpose of the Scripps-Howard Newspapers is to seek the news. But they often help to make the news by initiating and furthering projects of public welfare. By spotlighting weaknesses in public service they help public servants to remedy them. For these newspapers are controlled and financed from within. Their editors listen to no commands. And their readers form what is perhaps the most closely knit and responsive body of buyers available to the advertiser.

From an advertisement of Scripps-Howard Newspapers

# On the Design of Types

By FREDERIC W. GOUDY

THE greater interest in printing and printing types now evident on the part of the public has suggested that the readers might find it of interest if I attempt, in the following rambling notes, to set down what type design means to me and also something of the genesis of the particular types used in the pages of this issue of *The Architectural Record*.

A few years ago I tried the experiment of making a type face based upon a rubbing of a few letters from an inscription of the time of the Emperor Hadrian, and it occurred to me to see whether a letter constructed along the lines of the Moyllus<sup>1</sup> reproductions could be used as the basic model for a type face.

The experiment brought out several interesting facts. Although the letters of Moyllus certainly demand the respect of artists, architects, and typographers, they but fix the proportions, etc., of some early lapidary character and offer little more than suggestions for a new type. As letters they are fine, but they remain still mere studies in form and proportion only, the formulations of a scheme that will of course enable one to reconstruct and fix the letters of an inscription that long since disappeared and which one can redraw freely within the limitations of his graphic deductions.

For a type of practically the same size as his drawings the Moyllus letters served admirably. But to apply them to much-reduced sizes for types many modifications were imperative, and in some cases even changes in form to fit them to modern eyes and uses. Certain features had to be exaggerated or they would disappear in the cutting, curves strengthened, stems and hairlines thickened or brought into greater harmony with each other.

Architects well know that a vertical line exactly the same thickness as a horizontal does not always give the same impression of thickness in every case. A letter constructed on a geometrical basis takes little account of the optical illusions in which the experienced designer finds those fine and almost imperceptible qualities which mean so much to the appearance of type in the mass, and which vary in nature and degree with almost every character drawn. Note particularly the

*This article appeared in "The Architectural Record" when that publication first utilized the new type face especially designed for it by Mr. Goudy. The facts and reflections offered here are historically valuable, but they are equally important for the emphasis placed by the writer upon the necessity for sincere and high ideals in the designing of type. Mr. Goudy's contribution will be appreciated by all who think seriously on the subject*

A taken from Moyllus' treatise—its top coming only to the square in which it is drawn. If reproduced in type exactly as indicated, every A in a line of letters of the same reduction would seem much less in height than such letters as H, N, E, etc. The same is true of V, O, Q, C, G, and others.

As to the type (Goudy Monotype Garamont) used for the text pages of *The Architectural Record*, I would

encies of that famous letter, realizing that they came not by intention but through the punchcutter's handling, his lack of tools of precision, crude materials, etc., and working "by eye" and not by rule.

I did, however, find it impossible to eliminate from my drawings the subtle something we call personality—that something made up of items so intangible as practically to be imperceptible when individual types are compared, yet clearly manifest when the page as a whole is viewed—items that are the outcome of a mind firmly fixed on the ends aimed for and not merely an exhibition of his skill as a copyist. The qualities of subtleness that I couldn't leave out, yet did not consciously include in my work, are the elements that mark this face as belonging to the present and not to the sixteenth century. Of it America's greatest typographer has said: "It seems to me one of the most successful repro-

'RECORD TITLE,' A FONT OF MAJUS-  
CULES OF CLASSIC FORM DESIGNED,  
CUT AND CAST BY MR. GOUDY FOR  
·THE ARCHITECTURAL RECORD·  
MCMXXVII  
A B C D E F G H I J K L M N O P  
Q R R S T U V W X Y Z &  
: 1 2 3 4 5 6 7 8 9 0 ;

The characters here shown, which include a showing of the complete alphabet, are reduced from twenty-four-point. Used for headings in Mr. Goudy's monotype Garamont they make up into a handsome page that is, furthermore, consistent with the traditions of the architectural profession

like here to set forth authoritatively that much of the critical writing regarding it and its inception is misleading. Its final form is not the result of inspiration or extraordinary genius on my part, but merely the result of an attempt to reproduce the spirit and form of the type attributed to Claude Garamond (1540). I made no attempt to eliminate the mannerisms or defi-

ductions of an early type that any modern designer has yet given us."

Up to this time we have been considering the genesis of the type faces designed for the *Record*. Reference should here be made to the pioneers in type design who based their studies on Roman inscriptions.

A little more than ten centuries ago a certain monk made a pilgrimage to

<sup>1</sup>A newly discovered treatise on classic letter design printed at Parma by Damianus Moyllus, about 1480, Paris—1927.

Rome, where he collected some seventy or more lapidary inscriptions which he made into a little book, the first and only study of such inscriptions in the Middle Ages. In fact, it was not until the fourteenth century, when the ill-fated Nicola de Rienzi wrote of the wonders of the city of Rome, that any other really serious study of inscriptions was undertaken.

tempt to describe accurately the *forms* of inscriptional letters. This he does in a treatise, not only describing their shapes and proportions, but giving as well his deductions as to their construction. He went so far as to point out that he had observed marks of rule and compass still remaining in many cases, and inferred that the letters had been drawn upon a square

is found in the "Divina Proportione," by Paciola, printed in 1509. However, a slender volume of an anonymous work on classic letter design in six sheets folded in fours, each leaf printed on one side only, but without title, has recently been discovered, the colophon of which would seem to place it some years prior to Paciola's famous treatise. The colophon reads: "Impressum Parme per Damianum Moyllum, Parmensem." Very little is known of this printer, only three books being credited to him with certainty. These were printed between the years 1477 and 1483, making the probable date of the volume referred to about 1480.

Art in type design is the spirit the designer puts into the body of his work; it is the visible evidence of his sincerity, his use of intrinsically right principles in the making of things. Art harmonizes his work with nature. His designs should be more than drawings of letters or mere abstract arrangements of line and form; they should seem to have grown naturally into being—well-defined and vividly alive, clear, elegant, strong—nothing in them loose or vague, no finesse of design, but all quiet, inevitable, and great-minded.

What, then, is the great desideratum in the production of a new type? Is it not that the forms which he depicts should bring to his perceptions some reminder of their origin, of the beauty and freshness of the necessity that created them, some message of the relation of art to practical life?



### New Ideas

Not long ago a student of business was being conducted through one of the very largest industrial plants in America, the leading concern in its line in the country. After going through many of the buildings devoted to manufacture, they came to a fine office building, which covered a city block.

"What do you do here?" he asked.

"All of the activities in this building are devoted to putting ourselves out of business," was the reply.

On being asked to furnish further enlightenment, the guide stated that this building was the research laboratory of the institution, where they were constantly seeking to develop new ideas which would make their present product obsolete before their competitors succeeded in doing so.

The moral of this conversation is obvious. Undoubtedly a tremendous part of the success of this great institution is due to its hunger and search for new ideas. Every business institution can profit by this thought.

—Wroe's Writings.

# THE ARCHITECTURAL RECORD

PUBLISHED  
MONTHLY



MAY, 1928

Monumental cover executed in the private type face, Record Title, the classic dignity of which befits one of the finest professional publications published

Rienzi described and deciphered many inscriptions and drew from them the story of the degradation of Roman democracy. His researches inspired others. One—Giovanni Dondi, a friend of Petrarch—wrote of the Trajan column and the splendor of the inscription it bears. This was in 1375, and begins the series of studies in epigraphy made by Ciriaco, Felix Felicianus of Verona, and others.

But it is Felicianus to whom we now stand indebted for the first serious at-

tempt to describe accurately the *forms* of inscriptional letters. This he does in a treatise, not only describing their shapes and proportions, but giving as well his deductions as to their construction. He went so far as to point out that he had observed marks of rule and compass still remaining in many cases, and inferred that the letters had been drawn upon a square

Up to this time books had been produced in manuscript only. Scholars assume that the first printed work on the forms of letters and their construction



# NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter.

## Shall He Buy or Start a Paper?

A southern publisher writes to the editor of this department asking for an opinion regarding the possible purchase of the newspaper in his city. Here is the situation:

Blank City has a population of 5,000; it is the county seat. Population of county is 15,000. The community is improving each year, and the only two printing plants in the entire county are located in this city. One of these plants is a jobshop; the other publishes a weekly paper. The newspaper has not been very aggressive, but its owner has made some money. The need of community spirit has prompted leaders in the community to suggest starting another newspaper. Rather than do that, the inquirer approached the owner with a proposal to buy him out.

The owner placed a price of \$15,000 on the plant and business. His plant, if new, would cost about \$12,000. Circulation of the paper is 1,200, and this could be increased 50 per cent. The advertising rate is 30 cents an inch. Gross income is about \$14,000. Should this inquirer purchase the old paper rather than start a new one on the advice of his banker?

We should not hesitate to purchase the going paper at the figure named. It is worth it. In fact, an established weekly newspaper in just such a field should be worth twice that if managed properly and pushed for all it is possible to push it. The field alone would appear to be very attractive. Without a piece of machinery there or an established business ready to take over, we would regard the possibilities alone as worth one-third the price asked, as it is an exclusive field. Applying several different measures of value to this proposition, the price asked is justified because:

First, the gross amount of business done in a year is \$14,000. With that amount of business known and proven to be there, and with several thousand dollars more possible, that measure of value would dictate the purchase.

Second, consider the replacement value of the printing plant and the good-will value of the business as represented by the subscription list at \$4.00 a subscriber. When new the plant would cost \$12,000; depreciated value, or, say, destroy the plant by fire and it would cost three-fourths of that—\$9,000—to install the machinery and start it going again. Here is a tangible value of \$14,000 without any possibility of doubt. The exclusive field promised should be worth several thousand more in profits every year.

Third, figure the net profits of each of the preceding two years. This information is not available, but on a \$14,000 business the net should be at least \$3,000, and on that basis the price is more than justified.

Of course an agreement should be expected from the seller that he would not reëngage in the newspaper or printing business in the county again for a period of five years, either directly or indirectly. This he would give if he is selling in good faith, without design to embarrass the purchaser in the future.

With the tendency of the times toward consolidations and more intense cultivation of exclusive fields, it would seem to us unjustified to start a second newspaper in the territory referred to while the publisher now operating will sell his newspaper at a figure that is so entirely reasonable.

## Why Faulty Production?

This department received for inspection some months ago a good-sized weekly county paper. The ad-setting in it was atrocious. No intelligent attention was given to the layouts, though the copy was good enough if set with skill. It was all too evident that the compositor was paying more attention to the amount of copy he could turn over to the machine man to set, and thus let himself out of some handwork, than he was to the project of giving the advertiser a good set-up and a result-pulling ad. We gave the publisher this opinion and advised

him that the ad. compositor should either try to do his best or find a job where effort was not essential.

Something happened, anyway. The ads. immediately became more attractive and the paper showed very apparent improvement. We found later that, for one thing, the front office had taken a hand in the layout of each ad. that came in—rewrote it if necessary to give it the leads and emphasis it required, and specified what type should be used for most of the ad. The ad. compositor had to do better under such conditions.

Now we have a copy of the same newspaper with presswork that is almost sinful. Great light streaks show across some of the pages, and there is apparent a lack of elbow grease and rags on the rollers. Somehow nobody seems to regulate the distribution of ink before full speed is ordered.

A very good grade of print paper is used on this sheet, and the ink itself seems to be good and black, with substance. But good paper, good setting, and good ink will not do it all. Either the pressman should be held responsible for better presswork or he should be changed to some other employment.

We believe that this thing is rarely true about the larger county weeklies, for we have seen hundreds of them where no criticism of either composition or presswork could be emphasized. Most of them are immaculate in makeup and general appearance. Occasionally we see one that is close to 100 per cent in every other way, but shows plain slovenliness in the matter of casting the cuts for ads. and features. Either that, or the person doing the casting does not understand that casting metal must be at the right temperature and that mats *must be dry* when used. Streaks and blisters show up in the cuts, and sometimes the effect of a good ad. is lost because of this defect in the cuts.

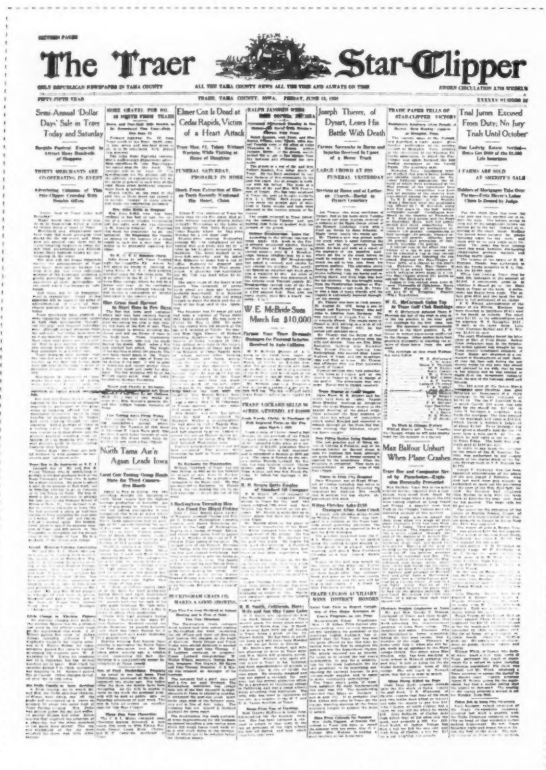
The idea that we wish to convey has been often expressed, perhaps, but it will stand much repeating: The publisher works hard to edit and hire

others to help edit the paper, gathering in the interesting news of the community. The ad. men secure good copy, and the whole force works at high pressure to get the matter up for the paper. Then why should a lazy ad. compositor be allowed to spoil the earning power of the paper, or a poor and careless pressman put out the finished product with such blemishes that the reading public is disgusted?

We have often heard men say that a certain editor was fussy and a crank

daily newspaper. We have seen some very excellent examples of good newspapers thus produced, and usually with a very substantial increase in advertising patronage that paid the publisher well. All plans and business arrangements should be made and understood well in advance, so that no confusion or arguments occur either during preparation or after the issue is on the way. Often very good results in the building of good will for the newspaper may be obtained by a busi-

ness appeared on the front page. "Well," said the second publisher, "I was away from home last week, and the darned boys in the office let that reading matter get on there." We notice that it is quite the rule with New England newspapers to run some advertising on their front pages, usually just a few inches at the bottom of the page, or occasionally, two columns full length and a few inches at the bottom. They justify the practice by the fact that they get nearly twice the regular



The first page of the first issue of this fifty-year-old Iowa paper was reproduced in our July issue.



Opening page of one section of special historical edition of one of Minnesota's finest newspapers.

about his paper. But he certainly did give his readers a good one, without a flaw in its mechanical production.

### Observations in the Field

Modern miracles are productive of modern prophecy. The idea that present printing methods will give way to some sort of photographic and sound-reproductive system that will enable a man to sit idly in his easy chair and listen to a book rather than reading it is one of them. And you never can tell what the future holds for us.

If you wish to try a worthwhile innovation, have a time set now for some good school of journalism to take charge of one issue of your weekly or

ness arrangement with some women's club or other civic organization to issue the paper on a certain date.

Politicians usually think that the newspapers are getting all the money in the world, and should not charge the politician anything because he lets them have it! Perhaps that is not a kind observation, but a recent instance in one state, where newspapers have been compelled to bow to political dictation in the distribution of one big legal publication, makes us feel that it is about 99.8 per cent correct.

Over in New England one time we heard one publisher at a newspapermen's dinner "joshing" another because in a recent issue of the latter's paper several inches of news matter

inch rate for space on the front page. But does this justify it? Even Boston dailies carry some first-page display. The custom is rare in other sections.

Some little concern is expressed by newspaper publishers everywhere because of the reports of very general establishment of retail mail-order houses and chain stores all over the country. The mail-order house is being driven out of its mighty monopoly in the big cities by chain stores that serve the country directly in many smaller cities and towns. Therefore the mail-order retail store is going to the country also. Just what will this mean to the old reliable and dependable merchant who has been the backbone of the community and of the newspaper?

that will be demoralizing to prices and hazardous to capital employed in the industry. This latter phase of the proposition is the real danger, as prison plants cannot do a very considerable amount of the work for states, counties, towns, and school districts.

Newspaper consolidations continue to be the vogue. So much discarded used machinery is now on the market that very little can be realized from it, and the wonder is that so few new publications and printing plants are

Sign no contracts with any concern as your advertising representative wherein you give it exclusive representation for your paper until you have carefully and thoroughly satis-

[illegible]

ity or vigor at Memphis, much to the disappointment of many delegates who greatly favored that place for next year's meeting.

being started. High operating costs are the protection of well-established plants. New publications soon realize that the first cost of installing a plant is the least of their hazards.

fied yourself that the firm is all right and that the contract can be terminated on at least three months' notice. Often you will find such contracts give the concern interested a commission on everything in the way of outside advertising printed in your paper, whether it has had anything to do with securing it or not.

Since the N. E. A. convention at Memphis in May a great deal of attention has been paid to the matter of audited circulations for local newspapers—a thing which has been neglected or disregarded for many years because of cost. It is found that any audit or certification of circulation by a reliable party of known business and standing is acceptable. Even a detailed statement by publishers themselves helps fill requirements.



# Review of Newspapers and Advertisements

By J. L. FRAZIER

**Liberal News, Liberal, Kansas.**—Our compliments are extended on your twenty-four-page edition of May 17. Although we regret to find display advertisements on the initial page of the first section, they are permissible, of course, on the initial pages of subordinate sections. News heads are unusually good, and the advertisements are remarkably well arranged and displayed. As a rule, too, good type faces are used. Makeup of advertisements is not at all satisfactory, however, so we suggest that you adopt the pyramid arrangement without delay. Page 5 of the first section is very bad; a six-inch advertisement extends full across the page, while all other advertisements are adjacent to considerable reading matter, as they are almost throughout the paper. There are ads. even in the upper left-hand corner, where, of all places, reading matter should appear. Borders, as a rule, are fussy and weak in tone, to avoid which we suggest the use of plain rule. Crowding is apparent in a number of the advertisements, as, for instance, in that for Mrs. V. C. Hahn, wherein some of the display should be smaller, particularly to permit of more space between lines. Extended faces as used in this display are very ugly. While some slur is evident, the presswork is good enough. We believe, however, that you could improve it with a little more impression, which would permit carrying less ink. Heavy six-point rule borders on advertisements set in light-face type, as on the one for Moore & Franklin, are inharmonious and unpleasant.

**Polk County News, Tryon, North Carolina.**—We do not know the size of your town, or the possibilities for getting larger advertisements, but the small size of your five-column page limits their size to about half that of a seven-column page. Another point—the small page size makes the paper seem insignificant and may influence readers to depreciate its importance. Typographically it is first class, first page makeup on all issues sent in being quite attractive. The three lines of caps. making up the main deck of some of the heads are rather too strong for the size of the page and the length of the articles. Decided variations in length of lines in some headings, as, for instance, the one in the upper left-hand corner (June 14 issue), are unpleasant. You will note that the third line of the main deck is only about half as long as the first and second. The heading as a whole is not balanced and the distribution of white space is unpleasant. If all lines in these heads were a character shorter than the one, "To Qualify for Recreation," they would be much more satisfactory. The same irregularity as to the length of lines characterizes the one-column italic heads, which, nevertheless, provide an interesting contrast. Advertisements are unusually well arranged and displayed, also simple, yet forceful. A six-point rule border is too strong for two-inch, double-column advertisements, particularly one set in light-face type. Although the impression seems a little weak and more ink was carried than necessary, probably as a result, the effect of which is particularly bad with light, pale spots here and there, the presswork is nevertheless of average newspaper quality. The gothic (black) type used in some advertisements is quite undesirable; the face is cheap and does not harmonize with the other styles.



## Have You A Pair Of Shoes That Need Filling?

A layout man with 14 years of varied and valuable experience... who knows type forward and backward, and to whom all the intricacies of mechanical production are an open book... not an artist, but capable of producing acceptable "roughs"... able to originate as well as develop ideas and to work harmoniously with engravers, account executives, artists, engravers and printers... a man whose work has been repeatedly reproduced in the *INLAND PRINTER*...



Person  
Address  
City, St., Co.  
Phone  
Name  
Address  
City, St., Co.  
Phone

Proofs of this three-column ad., hand-colored, were pasted on classified newspaper pages and mailed to a selected list by Lou Herzberg, of St. Louis, seeking an outlet for his talents. The mounting on a classified page added impressiveness in a most significant way, suggesting a "blow-up," so to speak, and indicates originality on the part of Mr. Herzberg.

### Feather to San Francisco Bay

OHIO BRASS CO.

### River Canyon

FRANCISCO BAY

FRANCISCO BAY

OHIO BRASS CO.

OHIO BRASS CO.

### A Major Power System for Southeastern Wisconsin

OHIO BRASS CO.

Impressive spreads reproduced from circular of the Northern Engraving Company, Canton, Ohio.

**Northfield Press, Northfield, Massachusetts.**—Your issue for May 25 is attractive; although a shade pale, the print is unusually clean. The first page is of interesting makeup and while the headings are not outstanding, we consider they adequately represent the importance of the news. It is wrong, of course, to glorify an item just for the sake of makeup, but effective makeup counts. The appearance of other pages would be more satisfactory if fewer styles of type and border were used on the advertisements. The extra-condensed Cheltenham Bold contrasts disagreeably with type of regular proportions, while unit borders, such as are used on the Morgan Garage advertisement, are unattractive and so pronounced that they detract materially from the type within. Decorative borders are permissible, of course, if the individual units do not stand out strongly. Plain rules effectively set the advertisements apart from each other and give the desired effect of unity without drawing attention to themselves, hence make the most satisfactory borders. While the advertisements are pyramided, the placing of cuts, cartoons, and reader advertisements is such that most pages do not appear orderly. There is too much scattering of what might be called display units.

**Clyde Times, Clyde, New York.**—For those readers who feel that appearances do not count and that it is foolish to keep advertisements off the front, we are reproducing two of your first pages, one before and the other after you eliminated ads. from the page and placed real news headings over interesting items of news instead. The change is astounding. You could have arranged the cuts in a more orderly, that is, symmetrical manner, in the interest of balance and thereby have improved the new page still more. While the headings are satisfactory in general, we note decided inconsistencies in the number of lines in the subheads of some of the single-column heads. While there are too many lines for good balance in some, there are no subordinate sections in the other heads having the same main deck. There is no secondary deck in the one two-column heading. The top heads in which there are seven lines in the subhead are not attractive; four lines are about as many as there should be. We do not like the hanging indentation of these subordinate decks, particularly where there are many lines, and suggest that you set them pyramid style, also that you have the lines in the main section as near uniform length as possible. When one line is considerably longer than others, a head is unbalanced. Presswork is very good and the advertisements are well arranged and displayed; some of them, in fact, are unusually effective. You should eliminate the condensed block type, also one or two of the other older styles you have, and use the bold Caslon, which is excellent, for more of your display. The Osgood advertisement, for instance, in which a number of lines are in the block type, looks cheap. It is made confusing by so many points being emphasized, the upper portion being a succession of display lines. When many lines are displayed, one draws attention from another; the effect is the same as no display so far as emphasis is concerned and, of course, looks bad. You can make a further improvement by pyramiding all of the

metrical manner, in the interest of balance and thereby have improved the new page still more. While the headings are satisfactory in general, we note decided inconsistencies in the number of lines in the subheads of some of the single-column heads. While there are too many lines for good balance in some, there are no subordinate sections in the other heads having the same main deck. There is no secondary deck in the one two-column heading. The top heads in which there are seven lines in the subhead are not attractive; four lines are about as many as there should be. We do not like the hanging indentation of these subordinate decks, particularly where there are many lines, and suggest that you set them pyramid style, also that you have the lines in the main section as near uniform length as possible. When one line is considerably longer than others, a head is unbalanced. Presswork is very good and the advertisements are well arranged and displayed; some of them, in fact, are unusually effective. You should eliminate the condensed block type, also one or two of the other older styles you have, and use the bold Caslon, which is excellent, for more of your display. The Osgood advertisement, for instance, in which a number of lines are in the block type, looks cheap. It is made confusing by so many points being emphasized, the upper portion being a succession of display lines. When many lines are displayed, one draws attention from another; the effect is the same as no display so far as emphasis is concerned and, of course, looks bad. You can make a further improvement by pyramiding all of the

in an effective manner. We regret the prevalence of extra-extended Cheltenham Bold, which is ugly. This face, and the extra-condensed which is also largely used, materially weaken the appearance of some advertisements. In most cases where odd shapes are employed type of regular proportion would fill the bill as regards space and certainly result in a better appearance. Although not consistently pyramided, the makeup of advertisements is fairly satisfactory; reading matter is generally massed, which is the important thing. Plain parallel rule would have made a much more satisfactory border around the special first page of the "Better Homes" section; the ornate border used detracts from the appearance of the page, particularly

Newark *Chronicle*, Newark, New York.—While we consider too many large headings appear on your first page to be pleasing, we admit the effect is lively and suggests a large amount of interesting news matter. The orderly arrangement and uniform distribution of the heads compensate somewhat for their excessive number. The page is well balanced. A little more care should be exercised in writing copy so that lines in heads that should be uniform in length will be. Advertisements are effectively arranged and displayed as a rule, and good types are used. It is not right to make the panels within an advertisement of heavier rules than are used for the border, as on Chaffee's space, which, in addition, is overdisplayed. The slug-cast unit borders are unpleasing in design, also too tight in tone to harmonize with the type. Plain rule, as used on the Prudential and Chautauqua advertisements, is much better. With advertisements scattered all over the pages and at the left-hand side—even at the top—the amount of text is minimized in effect. While inking inclines to be too heavy and there is some smear, the presswork is satisfactory.

# Fast New Press of the New York "Times"

By HENRY COOK

**T**HE new Wood printing press, capable of producing 65,000 thirty-two-page newspapers an hour, has begun to operate in the underground pressroom of the New York Times. According to the mechanical department of the New York Times and to Henry A. Wise Wood, its inventor, this new octuple press, weighing ninety-two tons and bedded on a forty-two-ton cast-iron structure, is the world's fastest newspaper press. While the normal speed for the Wood press is 50,000 thirty-two-page papers an hour, Wood engineers say that the press can produce from 60,000 to 65,000 papers an hour as easily.

In an interview with *THE INLAND PRINTER*, Oscar C. Roesen, of the Wood Newspaper Machinery Corporation, New York, manufacturer of the press, described about as follows the features that would interest the printer:

Its working parts, including all gearing and the printing cylinders, are made of various steels especially selected to perform their respective functions. The side frames of the printing units also are of steel ten inches in thickness. The gearing used is of the helical type, and the shafts which connect the various printing and folding units are of unusually large diameter, thus practically eliminating the backlash which is among the usual causes of broken sheets. At all critical points, where lubrication is liable to be overlooked during long runs at high speeds, ball bearings are used.

The inking mechanism is free from the usual ductor roller as well as pumps and pipes. It is a simple, durable, and easily adjustable mech-

but once for every six or more impressions, our mechanism supplies the press with a continuous film of ink, so that fresh ink is fed for every page printed, thus eliminating the fluctuation of color. It is also free from such reciprocating parts as ductor rollers and pump plungers.

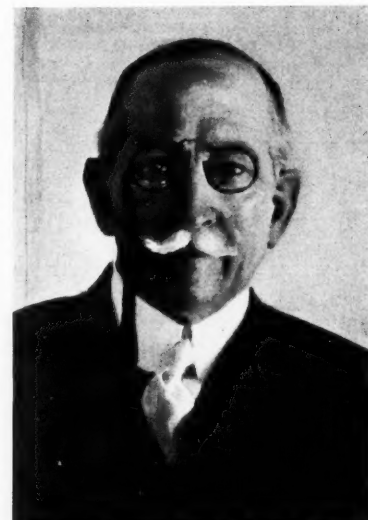
Furthermore, it is capable of using normal news inks without the need of thinning them down, and thus avoids the excessive absorption by the sheet of the ink-oil used in thinning, which causes the print to show through the sheet. It is not necessary to change any rollers when web widths are changed. The turn of a screw at the fountain will cut out unused pages.

The printing cylinders of this machine, which are forged of steel, run in "anti-friaring," indestructible bearings of such a nature that they not only prevent friaring at all speeds but need never be taken up or replaced. By means of a simple adjustment made with a wrench these bearings may be kept in perfect condition for many years. Bearings of this type also allow the running of half-width paper rolls at the full speed of the press without cylinder jumps; therefore the printed job is free from streaks.

Because of the paper-controlling system employed, the web is not subjected to the usual strains found in other presses run at much lower speeds. This is a factor of great importance in enabling us to obtain high speeds on the one hand while minimizing paper stresses on the other. This system begins by introducing the paper to the printing cylinders while it is under a minus stress, and ends by halving the strains normally applied to it by the mechanism which draws it down the printing cylinders and to the folding cylinders beneath. While other presses pull the web through the printing cylinder by means of the plates themselves, the Wood press "floats" the paper through.

In this paper-controlling system the stresses and shocks to which the folded product is subject during delivery by other machines are eliminated to such an extent that a perfect delivery and perfect count are uniformly obtained up to speeds of 60,000 impressions an hour.

The folding mechanism used has been especially developed for the excessively large products which it is believed soon will be in favor.



HENRY A. WISE WOOD

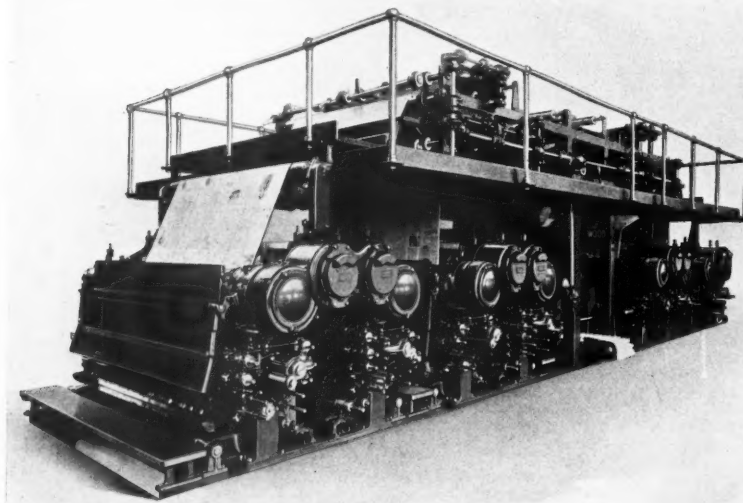
removed and replaced. Thus an individual folding unit may be removed for inspection, readjustment, and the replacement of parts without tying up the machine of which it is part. There are two individual folding units in every double folder unit of this equipment.

Each individual folding unit has a sheet-discharging device which supplies the pressman with sheets for inspection without altering the count or requiring him to snatch a paper from the delivery and insert a marker in its place—a difficult feat at high speeds. When the pressman presses a lever two papers, each printed by a different set of plates, are ejected into a rack provided to receive them, without affecting the count or causing delay.

Because of the nature of the construction of gears, printing cylinders, bearings, and side frames these parts are guaranteed against damage in the event of thrown plates. This press is especially arranged so as to receive the paper-replenishing device and one-page inserting device which have been developed for it.

Henry A. Wise Wood is well known in the field of printing for his invention of the Autoplate, for which he received the Elliott Cresson Medal donated by the Franklin Institute of Philadelphia. The Wood press used by the New York Times is, according to Mr. Wood, the result of fifteen years of study and also of forty-seven inventions made in the laboratory.

Mr. Wood was born in 1866 in the heart of New York, and is the son of Fernando Wood, formerly mayor of the city. From the time he received his first toy printing press at the age of six he has been a student of printing. The first job he had was with the company that had made the printing press he had used in his boyhood. Since then he has always concerned himself with the manufacturing and designing of various types of printing presses.



The World's Fastest Newspaper Press

anism which is capable of delivering to the printing cylinders the correct amount of ink at all speeds without color fluctuation and with but little attention. Where the fountains of other newspaper presses supply ink to the press

It is considered to be unbreakable, and is believed to establish new standards of strength, speed, accuracy, and freedom from care. Each individual folding unit is interchangeable with every other folding unit and may be quickly



# THE OPEN FORUM

This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously, the editor will not shoulder the responsibility for any views advanced.

## Attention, Miss Benton

YSLETA, TEXAS.

To the Editor:

Permit an old-time proofreader—and a reader of your magazine from its inception—to correct Miss Benton on one slip in English.

"Different than" is so very incorrect that I am sure the slip was unintentional. "We can differ from," says authority, but "differ than" seems to go beyond the pale.

And that is the one thing to which I find objection in the very interesting discussion.

EDWIN B. HILL.

## Typefounders Could Help

AURORA, ILLINOIS.

To the Editor:

Why all the arguments on where to place the comma and period?

Why not have the typefoundries take care of this? "Comma below the quote," as is.

HERMAN A. BENSON.

## On the Economical Printing of Postal Cards

GRAND HAVEN, MICHIGAN.

To the Editor:

My attention was attracted by the short article at the upper left corner of page 85 of your July issue, entitled: "Penny Postals in Three Colors at \$14.00 a Thousand." I wonder if your correspondent knows that any printer can buy postals in lots of 10,000 in sheets of forty-on?

Some twenty-five years ago, while I was foreman of a plant in Chicago, we had an order to print up 50,000 postals in four colors (a process plate and type). My company intended to make 200,000 impressions on this job, but as soon as I learned of the job I told them to secure the money for the postals from the customer and I would run the job in 50,000 impressions, four-up, on a 10 by 15 Gordon. Of course we had to cut up. The cost of three extra sets of electrotypes, plus the register, saved 150,000 impressions—a neat saving.

We often get out 30,000 postals to insert as "reply cards," printing our address on the front and typework on the back. I always run these jobs four-up for the fronts and four-up for the backs.

Two years ago the Government made postals forty-eight to the sheet or 12,000 to the case. They have now gone back to the old system of forty-on, 10,000 to the case.

A. W. MICHENER,  
Challenge Machinery Company.

## Revives Use of Business Card Carried in the Seventies

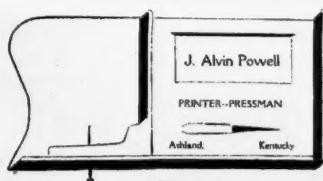
ASHLAND, KENTUCKY.

To the Editor:

I enclose herewith a card of mine which I believe will be of interest to old-time printers as well as to those of the present day, many of whom, no doubt, will not know what it represents. Old-timers, however, will readily recognize the rule stick and bodkin.

This form was set up from discarded rule found in the "hell" box and was formed without the aid of any curving machine or any other kind of machines or tools in use at the present time.

It was set in the seventies by myself and a tramp printer, and we printed



some cards direct from the original set-up. I used all my cards and when I looked for the form it had disappeared just as the tramp had.

About a year ago I discovered one of the cards and sent it to an engraving company and had a cut made. From this cut I printed a lot of cards, one of which is the sample herewith (reproduced).

J. ALVIN POWELL.

## Printing in Schools

SANTA MONICA, CALIFORNIA.

To the Editor:

This article is to take exception to the one published in the May issue of THE INLAND PRINTER, "Printing in the Schools," by E. D. Harris. I'll grant you that Mr. Harris was graduated from a high school with a well-attended printshop, and that he was one out of a hundred students taking printing who actually became a printer.

I do not mean this as an attack on Mr. Harris, but I simply wish to point out some of the fallacies of the article and of some of our modern high-school printshops. I am a graduate of a prominent school of education, and have successfully taught in public schools for several years. I also have carried a journeyman card in printing for several years.

First, it is not clearly indicated whether or not the school mentioned is a junior high school or a senior high school. Then it is not stated *why* the students were enrolled in printing. I mean by this that the purpose was not indicated in the course, whether the students were taking printing as a vocational, prevocational, or general educational subject. This is of real importance. I take it that the subject was taught in this particular shop as a general educational subject with little regard for purpose. Then possibly, too, it was run for the convenience of the school authorities and the board of education. If the latter be the case it simply means that the school was exploiting the students' time in school and rewarding them with a high-school credit for this kind of work.

Let us segregate the three shop purposes and see if the shop will place under one. Starting with a prevocational shop course, the purpose would be to represent as nearly as possible the total field of printing and as many of the occupations of printing as possible considering the time and equipment available. Small jobs of a varied nature, which will be the jobs occurring most often in the industry and

including as many phases of the work as possible, will be the subject matter of such a course. This is to give the students a large field of printing occupations to pick from if they like the work and to represent true industrial work in this line of activity.

Then there is the vocational course designed for those students who have definitely decided that they wish to study printing and enter the industry when they have finished. This is the course Mr. Harris has in mind. The student will choose the printing occupation that he can do the best and that he likes and will become as efficient as possible in this, whether it be hand composition, presswork, machine operation, editing, drafting, or some other occupation of the industry.

Then let us consider the general educational course in printing. A great many students desire some mechanical or practical work along with their academic training, and what practical work is there that is taught or can be taught that has all the general educational possibilities and advantages that printing has when designed for this purpose?

At present too many schools have been forced to take as instructors tradesmen who have lacked the necessary training in philosophy of education and are thus handicapped.

Students should be allowed apprenticeship time for work done in school printshops only when the local printers know exactly what is being taught and have an agreement with the school instructors to this effect. I find that they are willing to do this when the purposes of the several courses are explained. It is a common view among printers that all schools teach printing as a vocational subject. It is true that too many high schools are teaching all students without a definite purpose or with a general educational purpose when they should be teaching a vocational course.

The situation can be relieved and made a benefit to both employing printers and to the students only when these several purposes are adhered to by the schools and the trade accepts only those students who have a written recommendation from the school instructor and who have completed a vocational course. Some schools are doing this now. The Frank Wiggins Trade School of Los Angeles, under Principal Howard Campion, is conducting strictly vocational classes in the printshop directed by Mr. Murray. The vocational classes divide further into the trade-preparatory and trade-extension groups.

Every tradesman should have more respect for his own line of work. It is

bad practice to show only the romantic and bright side of any work when representing it in the schools. This will attract and inveigle young people into the work who will drop out upon discovering the true nature of the work. This again will cause a loss to the employing printer to have apprentices leave after a period of non-production on the part of these beginners. It is good philosophy to give the student in printing a true slice of the industry.

The attitude of the industry and the schools could be improved immensely if all school people could assist in informing the tradesmen of the several purposes and courses of practical subjects of study. EGBERT C. SAVAGE.

### More About How Newspapers Get Their Names

SHREVEPORT, LOUISIANA.

To the Editor:

In last month's issue of THE INLAND PRINTER I noticed, and read with interest, an article on "How Newspapers Get Their Names." I am sending you a clipping that came into my possession some time ago pertaining to the name of a paper in Jefferson, Texas, the *Jimplecute*. It struck me as an odd name; I inquired as to how it got its name, and received the clipping. The paper has changed hands since I was there and has been named the *Jefferson Journal*. It was established in 1875 by Ward Taylor, a big factor in smoothing out Civil War factionalism in East Texas during the reconstruction period.

No doubt this will get to you too late for the continuation of the article, but I thought it would be of some interest to other I. P. readers.

The clipping referred to above reads as follows:

Since the compilation of the word "Jimplecute," the curious, the thought-

less, the thoughtful, the learned, and the unlearned have been curious to know the significance of the word. The linguists of renown have failed to find any trace of the word in any of the live or dead languages. We have at last decided to place before our readers an origin of the word, and let those who have characterized the name as being meaningless see how far wrong they were. We doubt if there is a name carried by the entire newspaper fraternity that has more significance than this "Jimplecute." It is the friend of all the elements that build up the country, it is absolutely free from politics. It is a friend of labor, likewise capital. It advocates industry, and greatest of all it advocates friendship and unity between every interest. When properly written out "Jimplecute" reads as indicated in the lines which appear below:

Join,  
Industry,  
Manufacturing,  
Planting,  
Labor,  
Energy,  
Capital (in),  
Unity,  
Together,  
Everlastingly.

We leave with pride and satisfaction the explanation of the word which has so long been slandered as being meaningless, unpronounceable and such complimentary encomiums. To all such the "Jimplecute" sends greetings and in the kindest of spirits says that "He who laughs last, laughs best." While perhaps "A rose would smell as sweet by any other name," yet there is no name that we are familiar with that carries with it so much promise, so much significance, such hope, as that grandest of all words, inside or out of dictionary covers, "Jimplecute."

**YOU'LL BE SURPRISED!**

Blotters are rarely thrown away in the home. Get out a quantity featuring a specialty you wish to push and enclose them with your invoices and statements. You'll get returns that will surprise you.

**WALTON & SPENCER COMPANY**  
1245 SOUTH STATE STREET : CHICAGO, ILLINOIS

The Walton & Spencer Company, offset specialists, used this colorful blotter to develop orders for the item of publicity most seldom, perhaps, thrown away

# THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope.

## Gear-Driven Vibrator for Gordon Press

In the pamphlet, "Platen Presswork," by Thomas, mention is made of a vibrator and rack-and-pinion movement for Gordon presses. Can such an arrangement be procured for an old Ben Franklin Gordon press, and, if so, where?

The reference is to the Doyle-Allen gear-driven vibrator made especially for the Chandler & Price Gordon press by the J. E. Doyle Company, West Third Street and Lakeside Avenue, Cleveland, Ohio. Probably the appliance can be furnished for your press.

## Printed Watermark

We have a printer client who has asked us to tell him how to put a watermark on bond paper with the ordinary printing press. Perhaps you know of some special kind of ink or compound that might be used for this purpose. If so, please give us the benefit of your knowledge. His idea is to use merely a zinc etching mounted on metal base for the imprint.

You may use mixing white, magnesia, or lakatin, but the white should be tinted in harmony with the tint of the paper, which may be of either bluish or creamy tone. If the watermark is to appear in the positive when viewed through the face, obverse, or right side of the sheet it should be printed in the negative on the reverse side of the sheet, which means the zinc plate will need to be a positive. Just how strong the watermark should be depends on the purpose in view. For advertising it may stand out like a skunk in a fog. No one will be deceived into believing it is a genuine watermark and if it is advertising it may as well have a mule's kick.

## Printing on Varnished Celluloid

Enclosed please find three samples of celluloid which I have printed; examine and please forward suggestions how to improve on same. Ink was obtained from inkmaker special for celluloid; the rollers, new, were just "kissing" the form, and we used a hard packing. I made ready on print paper first; when it was O. K. on print paper I added two sheets of forty-pound bond paper before starting the run. As we are doing lots of celluloid printing lately, we would like to improve the appearance of this printing.

Get a better ink for printing on celluloid. You may have to use powdered rosin on the roller trucks or glue strips

of sandpaper on the roller tracks to get just the right roller pressure. This will allow you just to see the outlines of the form in the film of ink on the form rollers when they ascend after inking the form. The rollers must not press too hard so as to be indented by the form. In short, the inking must be nearly perfect.

The platen must be parallel to the form at impression. If not, an imperceptible slur will mar the sharpness of the impression. Make ready on a sheet of hard tagboard of the same thickness as the celluloid you are printing on. Let the packing, on a press on which you may pitch the platen well forward, consist of two sheets of hard paper for makeready purposes, a sheet of the celluloid, and tympan of oiled manila drawsheet paper. If you must carry more packing it should be hard red pressboard. Be sure you are carrying just enough ink to cover thoroughly. Use the fountain, and run at from 1,000 to 1,200 impressions an hour. Have the grippers set to strike the celluloid without slur.

## Multiple Colors in One Operation

Will you please advise me how to run a two- and three-color job at one time on a Babcock cylinder press without the ink running together? I have no trouble keeping the ink separated in the fountain, but the upper and lower rider rollers make the colors run together. If I make them loose the rollers leave streaks on the printed form.

Unfortunately you do not give the serial number of your press. Nor do you state how close the forms are together. If the forms are not close together you need only cut the rollers. Even when the throw of the vibrators is curtailed, the rollers must be cut if the forms are close together. All recent Babcock four-roller presses are equipped with a device to adjust the vibration from zero to the maximum while the press is running. Many of the older four-roller presses may be fitted with this device at small cost.

Suggest you write to the makers, giving the serial number. A good machinist can make a looseness between the vibrator form and spool on an old

press so that the roller will not vibrate the full distance and can thus reduce the vibration for multiple-color forms. There are some forms which cannot be well inked without ample vibration, and it is not practicable to try this stunt on such work.

## Steel Die Printing-Embossing

Can you tell us by what process the white is put on the enclosed card, and where the material can be purchased for doing this work?

The white was put on this card (printed and embossed in one operation) by means of a steel plate on a steel-die printing and embossing press. The job could be done by letterpress, but two operations would be needed.

## Imitation Typewriter Printing

Having read in the May issue of THE INLAND PRINTER a question sent in as to the kind of silk to use in printing an imitation typewriter letter, I understand that all right. But I would like to have you tell me whether you dip the cloth in the typewriter ink. If you do, how many impressions is it good for, or do you leave the rollers on the press and ink up the press the same as you do for ordinary work?

It is not necessary to ink the silk before stretching it over the form or from gripper to gripper. After the silk has been placed in position, ink up the press as usual with imitation typewriter ink. Then place the form in the press and pull a few impressions on waste sheets. The rollers will supply ink as needed during the run.

## A Varnishing Problem

We have a number of requests for reproductions of different formations of granite with the three- and four-color process. In most cases a polished surface is represented, and in order to give the right effect these sheets should be varnished or glazed in some manner. We have tried a number of different varnishes, and our great difficulty seems to be that the colors, such as the light pink, are affected, throwing them off color. Also, the varnish will strike into the sheet in the white spots and gives no gloss; it also has a tendency to give these spots a darker color. We are enclosing a small sample of a two-color plate which we recently ran with no varnish. Do you know of a process whereby these jobs can be glazed or varnished so as to get away from our difficulty?

You are confronted with a real problem, because any varnish will more rapidly filter into the coating of the paper where it is bare than where



it is covered with one or more films of ink. If any one of the ink films has dried bone hard the varnish cannot penetrate and must dry on the surface. You will need the assistance of the photoengraver and the inkmaker.

The first step is to select a paper with a more glazed or glossy finish. The photoengraver can make new plates so that any bare spots of paper now existing will be covered either by the color plates or by making an extra plate to be printed on the bare spots with a transparent size. With the homogeneous film resulting, varnishing becomes practicable. If it is convenient, we suggest that the large printed sheets be sent to a finishing concern for varnishing.

### Fan Safeguards Rollers Against Melting

I would like some information on run-down rollers. I had a set go bad on a cylinder job press. The press was running about 3,200, and the rollers were about three months old. I had them set just as light as I could. There is no fan on the press.

The makers advise the use of a fan on this press, and it is evident that the temperature and humidity in your location will support this advice.

### Workups on Job Cylinder

I am enclosing a specimen sheet of A, and a copy of B, two small papers we print here each month. I am having trouble with column rules working up on A. On B there are no column rules, but the spacing between the columns, which is sometimes metal slugs and sometimes wooden reglets, works up in the form and shows at times. Both papers are run on a cylinder job press, two pages up.

I believe the cause of this workup is due to bad linotype metal. The linotype machine does not trim the slugs square, and when pressure is applied with quoins it causes the form to rise off the bed of press, and each impression makes the form spring during the impression, thereby causing the column rules to work higher on each impression.

On B, there being no column rules, the spacing between the columns rises same as on the form with the column rules. This press is in excellent condition as far as I am able to find out. I have checked over the bearers and register rack. There is no lost motion in the press; that is, I believe not enough to cause this or any serious trouble. I turn out some four-color process work and other close-register work and have no trouble maintaining perfect register.

It is obvious that your composing machine should first be put in good shape. You have trouble enough in your own department without overcoming difficulties created by another. The principal causes of workups on the press you operate are imperfect justification, and faulty lockup, which prevents the form and chase resting firmly on the bed of the press. With this unstable foundation a pumping is soon created which gradually causes the loose units to work up until inked by the rollers. On the forms you submit the quoins at the side should receive the initial squeeze and more of it than those at the foot of the form.

After the form has been locked on the stone, sound the parts between columns with a pica reglet, using strong pressure. If the suspected parts may be moved, perfect the justification.

When the form goes to press, after locating the chase secure the bed clamps but do not tighten them. Unlock the quoins, then turn them just as tightly as may be done with the fingers only; then plane down. Lock-up, giving initial quoin squeeze to the sides and a little more than at the foot, but do not lock any quoins very tightly as on platen presses. A tight lockup is not necessary on a flat-bed cylinder press and causes various troubles. Tighten the bed clamps with the same moderation. With care in lockup, the form will remain firmly seated on the bed. Of course you need good chases that are not sprung and furniture in good condition.

### Imprinting Varnished Labels

Could you tell us how to print on a varnished label? A milk company here wants us to print a line over a label that has already been printed and varnished, and we have been told it would cause us trouble. A sample of the label is enclosed.

If the varnishing is uniformly as good on all as on the label you sent us you will have no trouble imprinting if you will use a hard packing, moderately strong impression, and bond ink.

### Envelopes Are Printed Flap Up

I am writing you for advice in regard to a little dispute with my foreman concerning the right way to make an envelope corner ready on the press. This, in my opinion, is a very simple matter, and in my experience it is always made ready flap up with type in the right-hand corner. He says the flap should be down with type in the left-hand corner. I am doing some instructing and my method is flap up. Would you kindly advise me if I am right and should continue instructing in this manner?

You are correct; envelopes generally are printed flap up.

### Wrinkles in Printing Panel Form

We are enclosing a copy of a circular which we are printing here and with which we are having a great deal of trouble. You will please note that we have a wrinkle on the outside border edge. The bottom of the sheet is the gripper's edge and is so marked on the bottom of the sample.

One of the cuts used in this printing is a halftone and one is an electrotype. The wrinkle always occurs on the electrotype. We have reversed the cuts; we have reversed the gripper's edge; we have used a very light makeready, then a heavy makeready; we have tried light packing on the cylinder with extra impression in back of the cuts. As a matter of fact, we have exhausted every method we can think of to get away from this wrinkle, and all of no avail. This job is run on a cylinder job press.

The first place to look for wrinkle trouble in printing a panel form, provided the ordinary feeding and delivery adjustments are right, is in the height of the borders. These must be level and type high not only at the four corners but at all points. If you

will test the border cuts for height with a micrometer or a type-high gage you will probably find that the two cuts are not level and type high throughout.

Correct this lack of precision and the wrinkles will be absent. The trouble may be caused by too much or too little packing on the cylinder or by too much makeready. The best way is to start with a level, type-high border and use very few overlays. Sometimes the trouble is caused by the paper bellying in the center because the sheet has dried out close to the edges.

### Picking and Specks

What caused the picking on the enclosed form? It was run on a 14½ by 22 platen press. Ink used was recommended by the paper house. Heating failed to eliminate, but probably helped some. Addition of non-offset compound did no good, and you will notice that one sample shows an excess of this ingredient.

It is not all picking. The black spots are specks of dried ink. The utmost cleanliness is needed in printing plates, as every little speck stands out on the large plane. The picking is due to insufficient makeready, not even pressure with overlay patches on the solids to transfer the ink firmly from form to paper. A toned platen-press halftone ink would improve the print. You will find "Concise Manual of Platen Presswork," and also "Practical Hints on Presswork," sold by The Inland Printer Company, rich in suggestions.

### Printing Fine Halftones on Antique Paper

Have you ever heard of a sizing or preparation that can be used on an antique-finished stock printed from a solid tint block which, when applied to the surface, makes it suitable for the printing of fine-screen halftones and color plates? One of our customers has inquired regarding this, stating that some time ago an article in a magazine described this preparation.

If the paper has a very rough surface, like imported hand-made brands, a hot plate will smash a smooth panel to take 133-screen halftones. On medium rough papers a tint block on metal base may be printed and smashed cold in one operation to form a smooth and primed surface on which to print the halftone. A favorite method on papers like Buckeye text is to print a tint of orange and then surprint the halftone in brown or blue-black. For a long run both of these methods are costly.

You may retain the advantage of easy reading of text that is peculiar to uncoated paper and still print halftones acceptably by using India-tint offset paper. Using a strong makeready, halftones in black ink on India-tint offset look as well as on white coated paper, with a softness approaching rotogravure.

### A "Ghost" in Halftone Print

We have to print an oval cut on a candidate card, and cannot keep a circle from printing over the face of the cut. Can you tell us what to do to avoid this?

The best way is to equip the form rollers with vibrators. Lacking this essential equipment one makeshift means is to use form rollers of different circumferences and change the positions of the various rollers vertically until the arrangement is obtained which prevents the "ghost."

### Matching Multigraph Impression

Enclosed you will please find a letter-circular which was printed at our shop with great difficulty. What we were trying to do was to duplicate a multigraph letter as nearly as possible. As you notice, the impression is light, whereas a multigraph letter has a heavier impression. The form was printed through a silk ribbon and a special black ink was used, and yet we could not get a solid impression.

Multigraph ribbons come inked light or heavy as specified. If you want to match, send a sample of the multigraph ribbon and impression it yields to the inkmaker, who always prefers a wet sample. You may get multigraph ribbon to be used like silk, or you may use silk of same mesh. The multigraph ribbon moves a short distance with each impression. You may have to renew your silk on a long run. The multigraph has hard rubber on platen, so you will get closer to match by using a sheet of hard rubber for packing and throwing the platen back.

### Avoiding Varnishing on the Press

The enclosed sheet is a sample of a job that we are running on a cylinder job press. My query is relative to the varnishing of this sheet. The last run was varnished on the press but turned out to be a rather tedious affair, as we had to keep the sheets separated until set.

Can you suggest a method that would overcome this, and, also, what varnish would you suggest?

Judging from the layout the various labels in reflex blue are to be bled on the paper-cutting machine, in which case your problem is not difficult. On the first run use a tint of cover reflex blue. On the second run use a full-strength gloss reflex blue. Print the second color before the first is bone dry, just well set. Submit a sample of the paper to the inkmaker and tell him what you want to do.

### Eight-Page Paper From Sheet 35 by 48

What is the best selection of press and folder to handle a newspaper of 20,000 weekly and which may be used also for jobwork? The paper has eight pages, and the sheet is 35 by 48. Would it be better to equip with folder attached to press or separate?

Any high-grade press of suitable capacity may be used. A good newspaper folder may satisfy your needs. Such a machine as this handles four-, six-, eight-, ten-, and twelve-page

papers up to seven-column quarto size. It has paster for eight- and ten-page papers; trimmer for trimming eight-, ten-, and twelve-page forms, and insert feed table necessary for ten- and twelve-page papers. Extra equipment can be had at slight cost for pasting six- and twelve-page papers, and magazine attachment for folding, pasting, and trimming a sixteen-page magazine from a single sheet.

The scheme of attaching folder to press is obsolete for these reasons: (1) difficulty with either machine stops both; (2) danger of smearing by the folder; (3) the folder is faster than the press, and so the sheets may not have time to dry before folding without delaying delivery, and (4) the folder would be idle while the first side of the sheet is being printed.

### Eight-Ply Cards on a Cylinder Press

I wish to know if the carrier delivery on a Miehle press No. 3 is practical for catching cards 21 by 27 inches and printed in from one to four colors. These cards are printed from wood plates and require much ink. By "catching" I mean keeping these cards stacked up in small lifts of fifteen or twenty-five as they slide off the tapes. I asked an old pressman about it and he said, "No," that if a card got twisted or came out crooked it would be liable to break the mechanism of the carrier. I had seen it used on thin bristol and wondered if it would not work on cards. However, these cards are eight-ply and do not always lie flat.

While tedious, this work may be done, but it is easier with an assistant working on the gear side to assist the delivery of the card. The drum-cylinder press excels for card-printing because of the more favorable curve of the larger cylinder. Many pressmen use the fly on two-revolution presses when printing cards. An assistant (whether the fly or the carriage delivery is used) may grab the card as it reaches the table and stand it on end against a box. This avoids slip-sheeting. The cards are removed in bunches of twenty-five or more, according to thickness. Needless to say, you should run slowly and be careful.

### Inking Troubles

Will you please tell me how I can overcome and remedy the defect in the ink covering on the lines in red, "Prices Going Up," which was run on a cylinder job press? I turned the rollers both ways, but could not remedy it. I have had the same kind of difficulty before. And why is there no gloss on the cuts of houses in this four-color process job such as I have seen on good process colorwork? We used good inks.

The streak might be caused by the last form roller (next to the cylinder) reversing on the form, in which case this roller may be raised and used as a distributor. The remaining form rollers can ink the form. Or the streak may be caused by the last form roller being out of round or out of proper contact with the vibrator. The lack of gloss in the four-color print appears

to be due to superposing the colors on each other too soon, while the yellow and red were too "wet." It could be caused by not running enough yellow and red or reducing colors too much.

You should be guided by the progressive proofs, step by step. If your yellow does not match the yellow proof, take time to match, and so on with each color, and you will come out all right. The paper used, while up to standard in its class, cannot afford the snappy, glossy print to be had on No. 1 enamel-coated, so do not expect too much of this paper.

### First Color Dried Too Hard

On the sample enclosed you will note we are having trouble with the light blue filling up the screen portion of the cuts where it prints over the yellow. Last year we had the same trouble with a different brand of ink. This job is the only colorwork we ever do and, last year being the first time, we have had little experience along this line. Can you tell us what the trouble is?

The yellow had five days in which to dry. We are using a new press and run at a speed of about 1,500 an hour. I have an idea it might be that our light blue is a trifle too thin. The rollers seem to be in very good shape yet, so don't believe it can be traced to them.

You may get compound from the inkmaker to make the blue take on the yellow and work clean, or you may mix wax (half beeswax and half paraffin wax) and gloss drying varnish, equal parts, and add up to an ounce of the mixture to the pound of blue ink. The wax is melted and the mixture added to ink previously warmed, stirring the entire mixture thoroughly.

### Celluloid Printing Plates

I would like to know how celluloid is used in making printing plates. It has been called to my attention that it makes a very desirable printing surface. But that is not enough; I wish to know more about this peculiar industry. I also have been told it does not affect the colors in colorwork, that is, that it does not change the color any as electros, etc., do.

While it is conceivable that celluloid would make a fair printing plate as a solid tint block, it is hardly to be considered a rival of copper and zinc when etching is necessary. Celluloid is used to some extent in their work by photoengravers in making plates but not as a printing plate.

### Printing on Metal

You have stated that hard rubber cuts are used for printing on metal. Do you know of anybody in this part of the country who can make these cuts successfully? Are they molded from a photoengraving, or are they cut out like wood cuts?

The hard rubber casts are made after the manner of stereotypes and electros. Makers of large corrugated boxes make their own casts. Your ink-maker can tell you where to get rubber casts in your location, as printing ink is the medium used, with halftone ink used where metal is the material.

# Printing the Lithographed Coupon Bond

By A. ERNEST MOWREY

**O**CCASIONALLY an unusual job drifts into the average commercial jobshop. And occasionally that unusual job happens to be an order for lithographed bonds of different denominations and maturity dates, requiring a certain number of attached coupons, each bearing the facsimile signature of the treasurer or other officer of the company or corporation floating the bond issue. Unless the shop is one that makes a specialty of this class of work it is sometimes a problem to know just how best to handle the job.

Of course you who read this will understand what is meant by lithographed bonds. They are made up by the lithographer in blanket style in several different designs all ready for the printing-in of the form as required by lawyers, bankers, and other financial institutions. Ordinarily the bond blanks carry the coupons attached in multiples of ten. Where a bond issue requires an unlike number of coupons according to the maturity date of the bonds, multiples of ten coupons are ordered and those not required are clipped off after the printing.

For instance, let us say the bond is a 6 per cent mortgage seventeen-year bond. Interest is paid twice a year, which means two coupons a year. For seventeen years, thirty-four coupons will be required. A bond blank with forty coupons is ordered, the printer simply clipping the six not used.

Of course the clipping and destroying of the superfluous coupons are not absolutely necessary on the part of the printer. This is simply done as a part of the service which many printers furnish for their customers and which comes in for its legitimate share of the charges on the job. Some printers include in their service charge the final packaging of the bonds.

The first thing for the printer to do (and by this is meant the man who takes the order and is responsible for the execution of the job) is to read over the copy carefully and acquaint himself with the terms of the bond.

The next thing is to make out a working schedule, showing the number of bonds of each denomination (\$25, \$50, \$100, \$500, etc.), maturity dates if there are more than one, interest payments and dates for the coupons, and so forth. This is sometimes no small matter when the bonds of the different denominations mature at different periods (which means a different number

of coupons for each maturity date). As interest is paid twice a year, each coupon is dated six months ahead of the one that precedes it, beginning at the lower right corner.

The usual mode of procedure is to work from the bottom up, which brings the last coupon to be clipped in the upper left corner next to the face of the bond. As coupons carry mention of the amount of interest due, this changes also according to the denomination of the bond. Great care must be taken also to see that the denomination as printed on the back of the bond corresponds with that on the face of it.

Where bonds mature in, say, five years, carrying but ten coupons, it is a comparatively easy trick to print the facsimile signatures on the coupons. As the facsimile always has the officer's title accompanying it, the title is usually set in type and a proof of it pasted in position below or at the side of the signature, so that when the plate is made there will be no occasion for mortising or shaving in order to get the title close to the signature.

In shops not equipped with stereotyping outfits the most economical procedure, for the bond with ten coupons, is to order five zinc plates or electros of the signature mounted all on one block, so spaced from one to the other that they will print five coupons at one impression. As the number of bonds to be printed is usually not many, it is better to print the bonds with the coupons first without the signatures, care being taken to provide the proper space on the coupon for the printed signature. When linotype is used in setting the coupons, this method obviates the necessity of cutting the slugs and justifying the ordinary individual signature cuts. With five signatures mounted on a single block it is a simple process of running the sheet through twice to get the ten signatures.

Efficiency in bond printing is entirely a matter of judgment on the part of the man having charge of the work. If the order were for, say, five hundred or a thousand bonds, then of course it would pay to order individual electros of the signatures and thus clean up the whole thing with one impression. A large number of bonds may require but a few coupons, whereas a small issue of bonds may require a great many coupons. The writer has in mind a certain order for two dozen bonds with forty-two coupons each, and an-

other order for two hundred and fifty bonds having ten coupons each. It is purely a matter of figuring out the easiest, quickest, and best way commensurate with the results obtained.

In shops equipped with stereotype outfits it is often advisable to order from the engraver two unmounted zinc etchings of the signatures so spaced that they will fit two coupons. From this plate a matrix is taken, from which any number of stereotypes can be made. For the short run it is an easy thing to mount them two-, four-, six-, eight-, or even ten-up, and run through the press on a separate impression a given number of times. In case of a large number of bonds, if one is not properly equipped with a saw-trimmer so that the solid metal base stereotypes can be made, it is better to work with separate zincs or electros set in the type form.

Sometimes, to expedite matters, it is better to handle individual stereotype signatures all on one block. If the plates are small, leaving very close tacking margins for mounting, it is almost impossible to use brads without cracking the plates, as the metal is so very brittle. A much better way is to glue the plates on. Almost any glue will hold if a piece of paper is first glued to the back of the plate before it is glued to the block. After the gluing, the block is placed under a weight sufficiently heavy to hold the plates in position until the glue is set and dry.

The numbering of the bonds and coupons is also a matter for consideration. In some plants where there is no lack of numbering machines the numbering may be done on a press by locking up several at a time. As the coupons carry the same numbers as the face of the bond, it would necessitate working eleven machines to number a bond with ten coupons all at one impression. For a bond with twenty coupons, twenty-one machines are required, and so on.

Bonds are usually numbered on the reverse side also, which means another run if done by press. Unless there is a goodly number of bonds, and the press run warrants the makeup time, it is not deemed wise to number the coupons all at once on the press. Hand numbering is to be recommended, especially where there are only a few bonds but many coupons. When numbering with machines on a press, if one should skip it might cause no end of trouble, whereas if numbered by hand the chance of error is minimized.



# Some Printing Salesmen I Have Met

By HERBERT C. HALL

**W**HEN a sales promotion or advertising man talks with at least one printing salesman a day, he unconsciously begins to classify that type of representative into three groups: those worthy of being seen because of the ideas they impart; those who are merely order-takers, although willing and anxious to serve, and those who come in empty-handed.

I have often thought that the printing industry might be elevated to a much higher plane if it were to pay more attention to its sales end. More concerns would flourish as the splendid progress they have made in their art entitles them to do, fewer orders would be lost because of competition, and customers would benefit by a stronger sense of confidence in the printing concern that serves them.

The salesman makes the contact between his house and the customer. It is almost entirely by the salesman that the house is judged. The salesman gives the customer his first impression—and that first impression is usually a lasting impression.

It would perhaps pay the reader to put himself in a buyer's place for a day or so and then study the different types of printing salesmen who would call on him. Or, perhaps a bit easier, let him study the various types of paper, roller, and press salesmen who do call on him right in his own plant—and then compare his own salesmen with them. Let him talk with the sales managers of other concerns about the type of salesmen those concerns demand, and then let him make another comparison of those types of salesmen with his own.

He will find that the average printing salesman today is away down the scale in ability. Oh, yes, there are many highly capable salesmen. But for every good salesman working, the writer ventures to say that there are a dozen poor ones—and that is a ratio highly deserving of serious thought.

Just to make a comparison between a really good printing salesman and a poor one, consider one of the former representing a large Cleveland house. He comes to you with an air of confidence that he has a real service. You need his printing. Soon you find yourself actually going over your requirements with him and not infrequently he takes the order back with him.

The next day there comes a salesman from a nearby house. Wants to show

Oh wad some power the  
giftie gie us  
To see oorsels as ithers  
see us

you samples of the company's work. They're fairly good, to be sure, but don't the majority of printers in business today do good work? Then he wants to talk prices with hardly a minute's interval. "Our prices can't be beat," he says. Who cares, especially when you are willing to pay for what you get? Next he mentions concerns for which his company has done printing—all big houses that are served by perhaps a dozen or so printers. Not a word about service. "Have you any jobs that you'd like figures on? No? All right; I'll come again some day."

Another salesman comes in. Quiet, conservative. Gives you credit for knowing a little something about printing. Is familiar with stock, engravings, color combinations, inks. Knows how to cut corners. His company has had experience with just such a fold as you have been trying to get for this job. Might he help you by suggesting a shorter, more symmetrical head over this bit of copy? The stock you are planning to use bulks a trifle too much for this particular job, doesn't it? He came across a splendid stock—just suitable for this folder—a day or so ago, and will be glad to send you a sample of it. It might be a trifle cheaper, too, and yet, because of the dimensions of the job and its quantity, not much of a saving could be effected. Might be just as well to let the stock item alone. Prices? Oh, to be sure. He can give you an estimate right there if you have a piece of paper handy. Only \$135 for a first-class job.

You give him the job with the confidence that it will be taken care of just as though you were handling all details yourself. On later visits you listen to a plan for a direct-mail campaign—one which would open up new fields, and persuade old customers to buy more. He has penciled dummies prepared. Chances are that the campaign will be developed, and that you will buy it.

From what sources did the salesman get his information? Well, he had spent his spare time during his travels

in doing a bit of research. He had called on your trade, and as a result he is able to give you some excellent pointers. A simple little favor on his part makes a big impression upon you.

Next comes the heavy entertainer. Personally, I never did favor the entertainer. In fact, on many occasions I have told printing salesmen to watch their expense accounts—that to do so made a better impression on the buyer. I distinctly remember one such man who invited myself and my immediate superior, who, by way of explanation, happened to be a Scotchman, to dinner and the theater. "Yes, and you'll tack the bill onto this job," said my superior, in declining. "We don't let our own salesmen entertain unless they do so out of their own pockets. Guess you'll have to get your business somewhere else on that basis."

The "whispering" salesman—he was the fellow who always knew where he could get something good to drink in town. I never liked "wild" parties especially staged for my benefit as a customer. I play a little poker, but I want the limit to stay within reach. Maybe I am a bit old-fashioned in this respect, but I have always felt that if I let these salesmen take me out and saturate me with beer, or whisky, or what have you, I would be obligated to them. Also, if I went the limit I would not be fit for a thing the next day—and news of the "party" might leak out and reach my employer's ears.

Perhaps the reader is inquiring by now: "What kind of a bird is this fellow? Does he look with favor upon any printing salesman?"

Well, somebody sold printing to me, thousands of dollars' worth of it; direct-mail plans which involved many thousands of pieces in a single campaign. I bought printing for two large internationally known concerns, and in one place the bills for two seasonal direct-mail campaigns amounted to more than \$40,000 each.

One of those salesmen could always sell me. He was steady, sober, reliable. He could engineer my order through his plant—from the material I gave him to work with to the finished job delivered to our stockroom—without a single worry. He explained each operation as the job was going through; if there were any additions, he'd straighten them out before the job progressed. He was not afraid of work, and he offered constructive criticism

and suggestion. He did not promise you the world and deliver nothing just in order to get the job, but gave you straight facts as to what to expect, and then delivered according to those facts.

A certain printing salesman of my acquaintance studies every bit as hard to be successful in his profession as any salesman on the staff of the concern with which I was formerly associated. This man makes use of the same psychology in selling as does any high-grade salesman selling another line. His sales average about \$150,000 a year—which is some volume, the reader will agree. He sells on a 5 per cent

basis; that is, it costs his house only 5 per cent to travel him. Which is another remarkable achievement. Prior to selling printing he sold machinery.

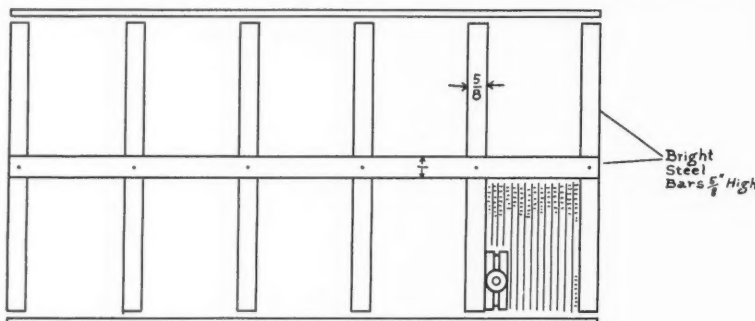
My experience with printing salesmen, secured while with three large firms in widely scattered places, indicates that more printers could flourish and make more money if they were to look to their sales organizations. One thing is sure—they would earn the gratitude of their customers if they were to do so. Advertising men dislike nothing more than to be interviewed by printing salesmen who take their time and offer nothing in return.

## Simple Special Equipment at Stone Saves Money on the Press

By DONALD A. HAMPSON

**H**UMAN nature will assert itself, regardless of the field in which a person's activities are centered. One of the hardest traits to overcome is that of "straining at a gnat and swallowing a camel," even though it costs money to humor such a trait. This thought was brought home during a visit to a plant devoted to publication work when the superintendent pointed proudly to a new \$20,000 gathering

A more rosy picture is presented by the modus operandi of a Michigan printshop that employs about twenty persons, chiefly upon school and college work. The superintendent circulates among the men a large part of his time; he's a crank on getting tangible results from every move the men make, and his method of doing that is not to hound the men at all, but merely to see that there is always another job



Special equipment for printing library cards

machine, but made no mention of the standing forms reposing on inverted drygoods boxes, of the poor lighting, nor of the alleged "furniture" from a local sawmill with which the stonehands were struggling.

That picture—sad, but all too true—may be duplicated in thousands of offices and shops. In order to save a payment to someone outside, men inside are spending hours and hours of time daily to overcome the lack in proper small equipment. The cost of that same equipment is paid out in labor many times simply because some one in authority fails to realize where losses do exist.

waiting for them to tackle, and to supply them with an abundance of proper material to work with.

A very simple formula, that, but one into which is built the true secret of success. In consequence, there is a minimum of spoiled work and extra runs, and an absence of those delays for planing down and other corrections. A standard cost system shows them that on their Miehle verticals, for instance, they are getting an operating ratio of 95 per cent as against the usual shop's average of 70.

One of the ex-troublesome jobs this shop runs off is a library filing card. This is a ruled job that may carry a

heading and a side head or neither. It is run ten up, and often there are as few as fifty impressions. A form of this kind is tricky to impose and to run off without bleeding to the extent that a particular man will reject the work.

These library cards are approximately 3 inches by 5 inches. They have taken the curse out of the job by having a steel grid made which automatically spaces the work and lines it up. This work was done at a local machine shop, and is a simple job, consisting of six bars of bright steel notched so that they fit in notches cut across the center rib. These bars of steel are smooth and square and of furniture height. Made to fit tightly at the notches and with a little rivet to join them, they form a unit as easily handled as a single piece of furniture.

Now, when an order for cards is received, this grid is picked out of the rack underneath a surface, along with a chase. Two steel side sticks go with the equipment. The whole thing cost less than ten dollars—a sum which is often saved on one long run.

Besides lining the matter up so that it is square and parallel, this special piece relieves all the old squeeze. It is possible to get a quoin into one corner of each space, and these quoins take care of all the lockup required in addition to the side pressure. A piece of 15 by 60 iron furniture goes against one end and a 10 by 60 against the other, where quoins are used. These are put in as the first move in imposing the form, and they maintain everything tight and square from the start.

Printers as a class have been slow to take advantage of special equipment such as the piece described. This is due in part to a lack of realization as to what might be secured in this line, and partly to that "straining at a gnat" which has been mentioned. Almost every job shop in the country has one or more customers whose work recurs in uniform style. It costs real money to make up these forms and distribute them and to combat the peculiarities of each. Inexpensive special fixtures will overcome these troubles that gnaw at the cost sheets.

A few special fixtures and an abundance of standard units will work wonders in reducing the troubles and delays that managers have come to regard as necessary evils. Not until the preliminaries have been put upon a high plane can the possibilities of expensive machinery be put into concrete form. Money spent upon better equipment at the stone is like the pennies saved which so persistently bring in the dollars. For practical helpfulness you can't beat the little things.

# Service That Holds the Customers

By GARDNER BOYD

NOT long ago I met the manager of a big manufacturing company which had been my best customer in the days when I was operating a typical country weekly newspaper and printing plant. I had sold the business some months before and had taken a vacation, and on my return found that my successor was making small effort to hold the printing business which I had built up through years of the hardest kind of struggle.

Said the manufacturer: "When I telephoned you that we must have a certain piece of work by a specified time, whether it was Saturday noon, Sunday morning, a holiday, or midnight, and whether you had two hours or two weeks to get it done, you never disappointed us. With this new man it's different. We get the work finally, but it may be a day late or it may be a week late. It is a constant aggravation, and we have been obliged already to take a large part of our work elsewhere, in order to be sure of having it when we need it."

There was no good reason why my successor should not have given the manufacturer just as good service as I did. But his interest was in the newspaper end of the business, and he considered the commercial-printing end a secondary matter. In fact, he actually feared lest he become known in town as the printer rather than as the editor.

Back of the service the loss of which the manufacturer mourned, however, was a very definite plan, a plan which might well be applied to many a country printshop to great advantage. It resulted from special effort to give service to our best customer, a customer whose business often totaled from 10 to 15 per cent of the entire year's business. To slight such a customer were folly; to develop and encourage that business seemed only sound business sense on the part of the printer.

The manufacturer's business called for a wide variety of printed office and mill forms, stationery, pay envelopes, pay-roll sheets, work tickets, bill forms, shipping forms, department reports, and so forth. The price we asked for this work was never questioned; although about once in two years they would get competitive bids for some particular piece of work, and doubtless an excessive bid on our part would have been disastrous. The important factors in their work were prompt deliveries and accuracy, especially with

respect to spacing and ruling, color of stock, and punching.

Although we handled all of the manufacturer's printing, not all of the work was done in our own plant. Ruling, punching, and bindery work we had done outside. Some of their printed forms we had had printed elsewhere, taking merely a small profit for ourselves. The only thing that the manufacturer asked was to have the work ready when needed, and to this end all our efforts were directed.

Our first step was to induce the manufacturer to place a form number on each of his printed forms. At first this met with a flat refusal. The executives of the firm were almost exclusively Englishmen, and they objected to what they doubtless considered a fool Yankee innovation. But when, after a year's effort, I induced one department head to try it, the idea took hold very swiftly, and quickly spread through the entire plant. Before long the clerks were ordering "A thousand copies of form 17" over the telephone, instead of trying to give a lengthy description which would in the end fail to describe the exact form wanted.

The form numbers we eventually supplied ourselves. When an order came in which had no number on it we gave the form the next number above the one last supplied. We maintained a special file of these forms, and kept it up to date, so that we could instantly find the copy for any form wanted.

At first we kept many of the manufacturer's forms standing, ready for quick use. Later we began to have elec-

trotypes made of certain forms, and often the saving in presswork, where two runs were necessary with type to get in both cross and down rulings, would pay for the electro the first time it was used. But this was not always satisfactory, as slight changes sometimes made an expensive electro useless. A more flexible system was needed.

The system we finally worked out was simplicity itself. Many of the forms used comparatively little type, but a large amount of spacing material. The spacing had to be accurate, and the punching and the color of stock were important items. As each job was completed a sample was placed in the file with a complete layout drawn in on it. The type face or linotype face was written in, with the size and the case or magazine where it was kept. The spacing was ruled in showing exactly what pieces of spacing materials should be used to put the form together in the shortest time possible. The particular make, weight, and color of stock used were also noted; method of cutting, and whether trimmed after printing; margins left for the bindery—every possible detail was written down. In special cases even the points at which gage pins should be set, the way the form should be locked up, and the way the stock should be fed to the press were noted. All bindery details, such as punching, perforating, binding, and padding, were indicated.

After the system had been installed long enough so that we had a fairly complete file of the manufacturer's forms, an order would come in for, say, form 15. From the files would be taken a copy of form 15, with a complete layout and all necessary instructions marked on it. Frequently an apprentice would get the job made up in a fraction of the time an experienced journeyman would take if he had to measure and space and hunt type without the aid of the layout. Moreover, it discouraged the all-too-frequent tendency among country printers to try to improve on the printed copy; to change the spacing, or to use different rule; or to try a "more artistic" set-up, or change the size of the stock or its color. If we allowed this to be done, back would come the job for reprinting, and that was not good.

Altogether the system saved us considerable time, eliminated costly mistakes, and enabled us to give service to a customer who appreciated it, all of which meant more annual profits.

## GOOD

effective, result-getting  
advertising is a  
force

## POOR

non-selling, unproductive  
advertising is a  
farce

The Smith Printing House,  
Vineland, New Jersey



# TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month.

## Edward N. Teall Joins Staff of Merriam Company

Edward N. Teall, well known to all readers of THE INLAND PRINTER for his able work in administering its department on proofreading, on September 1 joins the editorial staff of the G. & C. Merriam Company, publishers of Webster dictionaries. Mr. Teall has had many years of newspaper experience with such papers as the New York Sun and the Worcester (Mass.) Gazette, and is now severing his connection as chief editorial writer of the Camden (N. J.) Evening Courier. This change to dictionary work carries Mr. Teall back into the line in which both his father and grandfather achieved well-deserved fame. Readers will be glad to know that the new connection will not interfere in any way with the continuance of Mr. Teall's fine work in his section of THE INLAND PRINTER.

## Annual Printing Conference Held at Carnegie

The seventh annual Conference on Printing Education was held at Carnegie Institute of Technology, Pittsburgh, June 25 to 27, with more than a hundred printing teachers and others in attendance. An open forum was conducted at the end of each day's session, and questions and suggestions were offered and thoroughly covered for the information of the delegates. Much emphasis was placed upon the value of trade tests in the selection of craftsmen and teachers of printing, and the conference passed a resolution in favor of the use of these tests throughout the industry. Some very fine exhibits of printing were shown, and the conference was of real value.

## Graphic Arts Center Asked for New York City

The Board of Education of New York city has received a petition setting forth the need for a \$2,500,000 building to house the educational activities of the printing and allied industries. Sponsors of the plan were

invited to appear and state their case on June 22, and representatives of the employing printers, publishers, electrotypers, photoengravers, printers, pressmen, press assistants, paper cutters, paper handlers, bindery workers, and stereotypers were present at the session. Those who are behind the plan hope that this appropriation will be included in the 1928-29 budget.

## President Funk Names N. E. A. State Vice-Presidents

Erwin Funk, newly elected president of the National Editorial Association, has chosen the following state vice-presidents for the ensuing year:

Marcy B. Darnall, Florence (Ala.) Herald; John W. Troy, Juneau (Alaska) Alaska Empire; Charles A. Stauffer, Phoenix (Ariz.) Republican; C. B. Hurley, Camden (Ark.) Evening News; Bernice C. Downing, Santa Clara (Cal.) Mercury Herald; J. N. Green, Colorado Springs (Colo.) Furn News; W. J. Pape, Waterbury (Conn.) Republican; Clarence J. Pyle, Wilmington (Del.) News Journal; J. C. Lochner, Clermont (Fla.) Florida Press; J. J. Thomasson, Carrollton (Ga.) Times; Henry C. Dworshak, Burley (Idaho) Bulletin; Gerry D. Scott, Wyoming (Ill.) Post-Herald; Will B. Maddock, Bloomfield (Ind.) News; C. M. Richards, Toledo (Iowa) Chronicle; Dora Adriance, Seneca (Kan.) Courier; W. P. Hogard, Marion (Ky.) Crittenden Press; De A. Gallagher, New Orleans (La.) Southern Printer; Charles H. Fogg, Houlton (Me.) Times; George C. Rhoderick, Jr., Middletown (Md.) Valley Register; Gardner E. Campbell, Wakefield (Mass.) Item; W. H. Berkey, Cassopolis (Mich.) Vigilant; J. V. Weber, Slayton (Minn.) Herald; L. H. Bowen, Brookhaven (Miss.) Times; Ella Pearl Smith, Clinton (Mo.) Eye; T. J. Hocking, Glasgow (Mont.) Courier; Charles R. Kuehle, Leigh (Neb.) World; W. C. Black, Lovelock (Nev.) Review-Miner; Charles G. Genness, Rochester (N. H.) Courier; Richard C. Anzer, Union City (N. J.) Hudson News; J. G. Greaves, Portales (N. M.) News; Fay C. Parsons, Cortland (N. Y.) Democrat; Beatrice Cobb, Morgantown (N. C.) News Herald; Wayne Peterson, Rolla (N. D.) Turtle Mountain Star; C. R. Callaghan, Bellevue (Ohio) Gazette; N. A. Nichols, El Reno (Okla.) American; Harri's Ellsworth, Portland (Ore.) Lumber News; Joseph F. Biddle, Huntington (Pa.) Daily News; W. W. Lyons, Providence (R. I.) Manufacturing Jeweler; James I. Sims, Orangeburg (S. C.) Times & Democrat; H. H. Heath, Jr., Artesian (S. D.) Commonwealth; Hugh J. Doak, Manchester (Tenn.) Times; Mrs. Lee J. Rountree, Bryan (Tex.) Eagle; Mrs. Grace Cooper, Price (Utah) News Advocate; Harry E. Parker, Bradford (Vt.) United Opinion; M. W. Myers, Waynesboro (Va.) News; Frank S. Evans, Sedro-Wooley (Wash.) Courier-Times; Edward D. Woodyard, Spencer (W. Va.) Times Record; Mark R. Bell, Ladysmith (Wis.) News-Budget, and J. B. Griffith, Lusk (Wyo.) Herald.

## Hammermill Building New Paper Mill

The Hammermill Paper Company has become associated with a group of business men in the erection of a paper mill at Hoquiam, Washington. The mill is to have an initial capacity of fifty tons a day, and will produce bond and writing papers and specialties. The location of the mill is convenient to extensive stands of timber suitable for pulpwood use. Production and sale of the mill's products will be under supervision of the Hammermill company.

## Speaker-Hines Company Opens Its New Plant

The new plant of the Speaker-Hines Printing Company, at 154 East Larned Street, Detroit, was opened on July 1. The new building adds 8,000 square feet of floor space to the present facilities, and more than doubles the company's capacity for production. The company renders complete marketing and advertising assistance for its customers, including market studies, campaigns, designing, illustrating, and bookbinding, and it produces color-process work as well as other varieties of high-grade printed matter.

## Course in Graphic Arts and Processes

Frederic W. Goudy's class in graphic arts and processes opens at New York University on September 26. The topics covered in this course are: Beginnings of the alphabet to the Roman of the first century; the Roman alphabet and its development; books before printing—scribes, block books, lower-case letters; the first types and early printing in Germany, Italy, France, and England; letter design and type-cutting; beginnings of modern typography; mechanics and materials of printing; problems in printing; legibility of types; the private presses and their influence; fine printing, what it is and how to know it; esthetics; current processes in engraving; decorative printing; the book as a whole.

### Vermont Printer Erroneously Reported as Deceased

E. L. Hildreth, of E. L. Hildreth & Company, Brattleboro, Vermont, is as alive a printer as one could ask, despite the report, in a recent issue of another printing publication, that he had died. One can hardly spend a few months at Cape Cod, where Mr. Hildreth is now summering, without renewing one's hold upon the thread of life rather than letting go. THE INLAND PRINTER had no part in the circulation of this story, but it is glad to help correct the misinformation.

### Deviny Chosen for Duties With U. T. A.

John J. Deviny, former deputy director of the United States Bureau of Printing and Engraving, and recently president, International Association of Printing House Craftsmen, has joined the general staff of the United Typothetae of America, at Chicago. He carries the title of assistant secretary and director of membership relations, and will have charge of a new department intended to bring all members into closer personal relationship with typothetae activities and services. Mr. Deviny's qualities fit him conspicuously for work of this nature, and the new department gets under way with every promise of great achievements.

### Society of Typographic Arts Hears Bernhard

Lucian Bernhard, designer of Bernhard type faces, and famous as a poster artist, addressed the Society of Typographic Arts, Chicago, at a luncheon meeting on July 13. Among his interesting remarks was the assertion that in the years to come children will be taught shorthand in school, this leading to the common use of shorthand typewriters. Mr. Bernhard foresaw the day when a new alphabet might be developed from shorthand characters, and he left his audience with wide scope for the play of their imaginations as to the future.

### Chicago Trade Typographers Revise Their Rates

A revised list of prices for linotype and monotype work has been issued by the Chicago Association of Trade Typographers. The new hour rate for linotype is \$5.00, and for monotype \$6.50. The em rate for linotype work is \$2.25 a thousand in six-point type where the quantity is a thousand ems or less, and it scales down to \$1.10 a thousand where the quantity is from 30,100 to 50,000 ems. Eight-point type

ranges from \$2.75 to \$1.20 for similar quantities. The em rate for monotype work is \$3.25 where the quantity is a thousand or less, and this scales down to \$1.80 with large quantities as given above. Ludlow and Lino-Tabler composition both are charged at \$5.00 an hour, and tabular matter ranges between \$3.75 and \$2.10.

### Electrotypers' Convention Will Stress Subject of Costs

The thirty-first annual convention of the International Association of Electrotypers of America, to be held at Detroit, September 13 to 15, will devote special time and attention to a thorough discussion of the subject of electrotyping costs. Neal Gross has prepared some important facts and information for the delegates, and the work done along these and other lines will more than repay those present.

### Miehle Use of "Rotogravure" Upheld by Patent Office

The Miehle Printing Press and Manufacturing Company has been granted the right to use the term "Rotogravure" as a trade-mark on its presses. The Kimberly-Clark Company, rotogravure paper manufacturer, had petitioned for cancellation of the Miehle trade-mark, claiming that it interfered with use of the same trade-mark on Kimberly-Clark papers. This petition was granted by the examiner on interferences, and the Miehle firm then appealed to the patent commissioner. The finding of Patent Commissioner Thomas E. Robertson approves the Miehle company's continued use of its trade-mark, and the commissioner comments in part: "It is not seen how a manufacturer of paper is in any way restricted in its right to use a certain term in describing that paper or the uses for which it is intended by the fact that that term has been registered as applied to printing presses."

### Company Claims Speed Record on Rotogravure Work

On June 30 the Latonia Derby was run at Latonia, Kentucky, a hundred miles from Louisville. The race was ended at 4 P.M., and a photographer of the Louisville *Herald-Post* took pictures of the winner and rushed them to Louisville by airplane, where the C. T. Dearing Printing Company took charge of the rotogravure work. Every operation was rushed, and at nine the race pictures, printed in rotogravure, were for sale on the streets. It is claimed that this constitutes a world's record for speed in issuing a news event in rotogravure.

### Advertising Typographers to Meet at Quebec

The Advertising Typographers of America will meet in convention on October 1 and 2, at Quebec. This association was formed a year ago, and during this short time a large number of firms specializing in advertising typography has been added to the original group. C. E. Ruckstuhl, of New York city, is president.

### Death of Daniel Boyle

Daniel Boyle, a veteran Chicago printer, died at Crystal Lake, Illinois, on July 16, at the age of seventy-four. He had been in the printing business in Chicago for forty-five years, and for many years was employed by the Henry O. Shepard Company. Mr. Boyle was a past president of the Old-Time Printers' Association, and at the time of his death was treasurer of the Ben Franklin Association. He was associated with the W. P. Dunn Company at the time of his passing. Several years ago this well-liked printer earned considerable attention throughout the industry by his sale of \$70,000 of printing in one order. The death of Mr. Boyle will be sincerely mourned by his many friends and associates in the allied industries in Chicago.

### Death of Joseph Gantz

Joseph Gantz, president of the Publishers Printing Company, New York city, passed away late in June, at the age of seventy-eight. Mr. Gantz was known as an authority on web-press printing, and was one of the best-beloved members of the industry in that section of the country.

### Amendment of U. T. A. Charter Advocated by Committee

At the 1927 convention of the United Typothetae of America a special committee of five was appointed to consider and report upon proposed amendments to the constitution and by-laws. The report of the committee has been submitted and will be considered at the Quebec convention, to take place from October 1 to 6.

The committee's report advocates radical changes in the operating plan which has been employed by the organization. It suggests that the constitution be abolished and its features included under the provisions of the charter and by-laws. Classifications of members are to be as follows: active, auxiliary, honorary, and associate. The board of directors is to consist of the president, first vice-president, treasurer, and nine other members divided into three classes serving three

years each. Past presidents will constitute an advisory board. Presidents of local associations, of district federations, and of branches, departments, and international auxiliaries, with five delegates from the members at large, will form a general assembly.

The changes proposed by the special committee are intended to simplify the structure of the U. T. A. and enhance the effectiveness of its activities.

#### Death of Lennis Brannon

Lennis Brannon, of the Brannon Printing Company, Talladega, Alabama, and widely known for his achievements in artistic typography, died the latter part of June. Mr. Brannon at one time edited the Specimen Review Department of the *Progressive Printer*, a St. Louis publication which is no longer in existence. His unusual work had won him many awards in this country and abroad, France having recognized his accomplishments several times, and his passing is looked upon as a real loss to the industry.

#### Department of Commerce Busy on Type Simplification

The Simplified Practice Division of the Department of Commerce is gathering opinions from several associations on the possibility of simplifying commercial type faces. Among these organizations are the International Advertising Association, Direct Mail Advertising Association, National Association of Book Publishers, International Association of Printing House Craftsmen, National Publishers Association, and other associations.

#### Printing Degrees Granted at Carnegie

Eleven men were awarded the degree of Bachelor of Science in Printing, and two others received the joint certificate of this institution and the U. T. A., at the twenty-first commencement exercises of the Carnegie Institute of Technology. States and nations represented by these students were as follows: Delaware, Ohio, New York, Pennsylvania, Virginia, and Massachusetts; Sweden and China. This degree is granted upon completion of a four-year course, while the certificate is given with the two-year course.

ROBERT T. WILLIAMS, who has been with the United Typothetae of America for four years in charge of technical research and for one year as the director of the Department of Production Management, has severed this connection to join the organization of the Carrier Engineering Corporation,

which specializes in equipment for the maintenance of proper atmospheric conditions in plants and public buildings. He will devote himself to this work especially as it applies to structures in the printing and allied fields.

#### Governing Board Selected by I. A. A. at Detroit

The International Advertising Association, in session at Detroit, July 8 to 12, revised its constitution and placed the duties of administration in the hands of a governing board of seventeen members. This was one feature of a convention notable for its many commendable highlights. R. H. Grant, vice-president of Chevrolet Mo-

tors Company, tossed a well-deserved bombshell at the type of advertising man who points proudly toward a sound, long-established industrial concern and exclaims, "We made that business." The speaker said that the four necessary great forces of business are the engineering force, the manufacturing force, the money force, and the sales force. Advertising he considered to be as great as any of these four forces, but it was a fifth force and not a combination of the four.

Newly elected I. A. A. officers are as follows: President, Charles C. Younggreen, Milwaukee, Wisconsin; secretary, W. Frank McClure, Chicago, and treasurer, H. R. Swartz (president of R. Hoe & Company), New York city.

## Our Frontispiece and Its Printer

By HENRY LEWIS JOHNSON

THIS month's frontispiece is a practical example of giving appropriate tone value to a halftone without reducing the intensity of solids. The old method of using a tint border on fine art subjects for framing has been modified to the use of flat tint blocks and, somewhat, with highlights cut out.

By reading the caption of the frontispiece it will be seen that the tone of the print is especially appropriate to the finish of the house. It is well established that the black prints best directly upon the stock, the tint being the last impression. If the tint is printed first it acts as a sizing, giving less depth in solids or resulting in a mottled effect. In this exhibit the black was run before the tint.

Every number of *House Beautiful* contains an illustrated form printed in this method by the Rumford Press, Concord, New Hampshire. This firm has had a normal growth from a comparatively small establishment to the point where it is one of the prominent printing firms of this country. Some years ago W. S. Rossiter, formerly one of the executives of the Census Bureau, became interested in the Rumford Press, and he is now president of the organization. The growth of the firm's business has been based upon the effort to provide the best of facilities for the highest class of periodical printing. The expansion of the plant has been gradual and normal, until today it represents achievement in both business conduct and in product.

The periodicals printed include many which are strictly typographical as well as a score of finely printed illustrated monthlies. These periodicals

naturally include much colorwork on covers and in advertising pages, so that the Rumford Press uses a large range of pressroom equipment, including flat-bed, sheet-perfecting, two-color, and rotary-web presses.

The plant now occupies a strictly modern four-story fireproof building especially adapted to its business. The numerous periodicals require an especially large composing room, which occupies a large part of the top floor. The Rumford Press has one of the largest monotype equipments in the United States and its usual monthly production is 12,000,000 ems. A completely equipped electrotype foundry adjoins the composing room. It produces lead-molded, steel-, and nickel-faced plates, as may be required to accord with the run and character of the work, including the duplication of process color plates.

The bindery equipment includes a remarkable range of machines for folding, collating, sewing, stapling, covering, and trimming. At the rear of the bindery is a branch of the Concord Post Office, and the periodicals go out sorted and routed in the most expeditious manner possible. Mail goes directly into the cars on the railroad siding, and all incoming stock is brought immediately to the warehouse without trucking. A large portion of the paper used comes from the mills baled on skids, which is a more economical method than casing and greatly facilitates handling the stock. The Rumford Press typifies the most advanced kind of specialized printing business, with capable effort supplemented by complete facilities.



### Lanston Devises an Economical System for Ruled Forms

The Lanston Monotype Machine Company, Philadelphia, has developed a remarkably practical, speedy, and economical system for the setting of blank ruled forms. The new system is based upon the use of thirty-six dash matrices so designed that any desired spacing between horizontal rules can be obtained. Strip rule is inserted for the vertical lines during makeup.



Illustrating location of dashes on type bodies in new system

The illustration shows clearly the means by which any spacing needed is easily available. Matrices are numbered to indicate the position of the dash on the type body when cast. For example, No. 1 has the dash one point from the top of the body; No. 2 has it three points from the top; on No. 3 the dash is five points down; on No. 4, seven points down; on No. 5, nine points down, and on No. 6 the dash is eleven points from the top.

In a form with cross-lines to be twelve points apart, obviously No. 1 matrix would be used throughout, as the eleven points on the first row of matrices plus the one point on the second row would yield the desired twelve points of space between rules. In setting a form with sixteen points between lines, matrices Nos. 1, 3, and 5, and a quad line, would be used in sequence, and so on. Equipped with the special matrices, the operator finds that the matter of correct spacing is merely dependent upon his selection of the right combination of matrices.

The cost of such composition is greatly minimized by the well-known practice of keyboarding a small portion of the form and then running the ribbon many times on the caster for the duplicate lines. Speed is also attained in such composition by use of the "repeater" key, which saves many minutes in the course of a ruled form.

The Lanston company states that this new system is the greatest step forward in the production of blank ruled forms since the monotype was first used for such work. Consideration of the advantages and economies of this plan would seem to indicate that it is a notable milestone of progress for the owners of such machines.

THE SEVENTY-FIFTH anniversary of the founding of the Parsons Paper Company, Holyoke, Massachusetts, will be celebrated on September 30. The original company was capitalized for \$60,000 and occupied a plant 112

by 50 feet in size; the present concern is located in a huge plant and operates under a capitalization of \$2,000,000.

### Seattle Concern Absorbed by Blake, Moffitt & Towne

Blake, Moffitt & Towne, pioneer paper firm, announces its purchase of the Mutual Paper Corporation of Seattle. The name will be changed to that of the purchaser, and the business will be continued along the same lines as

previously, but will be conducted as the Seattle division. Officers of the new company are: O. W. Mielke, president; J. W. Thompson, vice-president; E. H. Pope, secretary, and James C. White-law, sales manager. Blake, Moffitt & Towne has been in business for over seventy years, while the firm just absorbed has been operating for more than twenty years.

### Printing House Craftsmen Ready for Detroit Convention

Plans are virtually complete for the ninth annual convention of the International Association of Printing House Craftsmen, to be held in Detroit, August 19 to 22. Some of the delegates will arrive on Saturday, the 18th, but most of the crowd will be seen at the registration tables in the Hotel Statler on Sunday morning.

Sunday is to be truly a day of rest, except as the delegates make use of

the automobiles placed at their disposal for sightseeing. The convention sessions start on Monday morning, and the afternoon will be devoted to a real treat for all craftsmen: inspection of the Cadillac Motor Company plant.

On Tuesday afternoon the delegates will have an opportunity to see the Ford airport, and on the following afternoon the entertainment consists of a boat trip on the Detroit River and Lake St. Clair. Banquets and theater parties are the rule for the evenings, and no delegate will be able to say that he lacked for pleasure or courtesy while in Detroit. With the business sessions planned to include the most constructive addresses by leading figures of the industry and well-known executives of the business world, the Detroit convention should rate high in comparison with the previous important conventions that have been held by this organization.

ROBERT F. LANE, a graduate of the University of Oregon, has been appointed instructor of linotype in the Department of Printing, Carnegie Institute of Technology. Mr. Lane has worked in many newspaper and printing plants in Oregon and California, and has served as printing instructor in several high schools and a junior college in California.

THE OFFICE and plant of Lehmaier & Brother, Incorporated, New York city, were closed on July 12 in celebration of the fiftieth anniversary of the founding of the business. This company may well look forward to another half century of prosperity.

### —[A COPY IDEA]—

## Wal-Ken Business Policies

1. To give every job in our shop personal and prompt attention so that it will suitably serve the purpose for which it was intended.
2. To produce each job as economically as possible and at the same time make each job "quality" printing.
3. To keep our promises about delivery.
4. To always keep in mind that printing is but a means to an end—that people do not buy printing but buy the "results" that printing is intended to produce.
5. To ask ourselves "Will this job pay the customer?" "Can we suggest a better way?" "How can we save the customer money?"
6. To realize that some customers know exactly what they want—and it is our duty to give it to them.
7. To realize that some customers do not know much about paper stock, proper type faces, etc., and it is our duty to give them the very best advice and workmanship that is possible for our shop to produce.
8. To study the needs as well as the wants of each of our regular customers so that we may prove as helpful to them as is possible, not only in producing good printing but in developing profitable suggestions and ideas for them.
9. To make a fair profit on every job that goes through our shop—and to accept no job that does not permit a fair and reasonable profit.
10. To make collections promptly so that we may discount our bills. Thereby keeping our business in a healthy condition, so that our customers will not have to help pay for some other customer's delinquency.

From house-organ of Waller & Kenyon, Incorporated, Dallas, Texas

### Wanner Machinery Company Drops "Machinery" From Name

The corporate name of the Wanner Machinery Company has just been changed, and the firm is now properly known as the Wanner Company. The word "machinery" was eliminated because it carried no special reference to printing machinery and also occasioned inquiries from those wanting to buy miscellaneous machinery. The officers of the company remain as before, the only change having been in the name of the organization.

The Wanner Machinery Company was founded by A. F. Wanner in 1875, and he has been active in the printing-supply business for many years. The Wanner Company is a sales representative for leading manufacturers of printing equipment, and maintains a large shop and warehouse for the installation of new equipment and the rebuilding of machinery.

### Summer Printing Course Given in Boston

Henry Lewis Johnson, associated with the Graphic Arts Company, Boston, is conducting, during July and August, an evening course on the history and technic of printing. The course consists of nine sessions covering the following topics: Origin of the alphabet, and the invention of printing from movable type; Nicolas Jenson, master of roman types; Aldus, Tory, and Garamond; Bodoni, "father of modern roman"; Plantin; Caslon; early and modern typefoundries; modern fine printing; craftsman's books.

### U. T. A. Secretary-Managers Plan Live Meetings for Quebec

The U. T. A. secretary-managers, meeting at Quebec in conjunction with the convention of the United Typothetae of America, have laid out an excellent program for their two-day session. Most of the time will be devoted to ten-minute talks on various subjects, followed by ten-minute discussions of these messages.

Local advertising campaigns are to be discussed in such a talk by E. E. Nelson, secretary of the Boston Typothetae Board of Trade. "Getting Committees to Work" is the difficult problem to be treated by Louis J. Ball, secretary of the Toronto Typothetae. "Suggesting Sales Opportunities to Members" will be the subject of a talk by Jack Gillespie, secretary of the Washington (D. C.) Typothetae.

President A. L. Lewis is to address the secretary-managers on the second day, and Secretary Edward T. Miller will discuss for their benefit "The

Program for the New Year." Prof. Francis H. Bird, of the University of Cincinnati, will talk upon "Typothetae Tools as Aids in Printing Management," and John C. Hill, secretary of the Baltimore Typothetae, is to discuss "Enlisting the Second Generation in Typothetae Activities: the Secretary's Opportunity." Other important contributions could not be listed here because of the limited space, and the secretary-managers are assured of valuable help and plenty of it from these constructive sessions.

### President Howard of I. T. U. Reëlected to Office

Charles P. Howard, Chicago, president of the International Typographical Union, has been reëlected to this office. He received over fourteen thousand votes more than the second candidate, James M. Lynch. Other officers elected were: vice-president, Theodore Perry, of Indianapolis; second vice-president, George Bentley, of New York city, and secretary-treasurer, Woodruff Randolph, of Chicago.

The annual convention of the International Typographical Union is to be held at Charleston, South Carolina, September 10 to 15, and plans are being laid for a well-attended and constructive series of sessions.

### Canada Surpasses United States in Newsprint Production

Canada's production of newsprint surpassed that of the United States in 1925, and now exceeds our production by 40 per cent, according to figures presented in *Chicago Commerce* by Harland H. Allen. Canada and Newfoundland together now produce over one-third of the newsprint used by the entire world. In 1927 Canada, which uses comparatively little of her newsprint, provided 62 per cent of the world's export of pulp and newsprint.

THE FIFTEENTH annual outing of the Griffith-Stillings Press, Boston, was held on Saturday, June 30, at Pemberton, and nearly a hundred were present. Athletic contests, a ball game, and a chicken dinner, followed by dancing, offered enough attractions to provide a genuine good time for everyone, and the affair was a true success in every sense of the word.

GEORGE G. STRYKER, plant superintendent of the Lanston Monotype Machine Company, Philadelphia, and Frank J. Roderick, of the same company, have departed for Europe. Mr. Stryker is to spend some time in the English monotype factory near London, and will then visit the other side

of the English Channel for a brief spell. Mr. Roderick is scheduled to visit cities in England, Sweden, Norway, Germany, France, and other countries before he returns.

### A. I. G. A. Members Receive Unusual Keepsake

Each member of the American Institute of Graphic Arts has been given a copy of a remarkable example of work in the form of Raphael's "Madonna of the Chair" reproduced as a watermark. This keepsake, which is the thirty-first in a series of such specimens, is presented by two members, Thomas Nast Fairbanks and George A. Nelson. The work was done by hand in Italy, and its marked perfection of detail and general effect make the keepsake something to be displayed with genuine pride.

### Make Your Hotel Reservations Now for the U. T. A. Convention!

Officers of the United Typothetae of America announce that hotel reservations can now be made by addressing the Chateau Frontenac, Quebec, which has been selected as the official convention hotel for the forty-second annual gathering of the U. T. A., to be held October 1 to 6. Those who have experienced the discomfort of last-minute efforts to secure comfortable accommodations at any large convention will be glad to take advantage of this early opportunity to engage their rooms. Special rates are offered on double rooms, and delegates are requested to use double rooms where possible, although a limited number of single rooms is available. Reservations for their organizations may be made now by local secretaries, provided that the hotel is given, not later than September 15, the name of each person for whom a room has been reserved; after that date such groups of rooms will not be held if the names have not been furnished.

MEMBERS of the Southern Illinois Editorial Association recently enjoyed a three-day boat trip on the Mississippi River, leaving St. Louis on July 20 and returning on July 23. The party went ashore at Cape Girardeau and inspected the plant of Naeter Brothers, publisher of the *Southeast Missourian*, and in every respect the trip proved most enjoyable.

HERMAN S. JACOBI, well known as a practical engraver and engraving-plant executive, has become secretary of the Postal Engraving Company, of Chicago. His thirty years of experience should prove of utmost value to the customers of this firm.

# Butler Paper

New developments in printing are studied in the BUTLER Research Laboratory, and BUTLER papers are improved to meet each development as it comes about, long before these trends in printing come into general use. For instance: Modernistic printing, with its bright, heavy colors, requires a little different quality in paper to bring out maximum results. BUTLER papers are able to reproduce this printing faithfully in every detail and color value.

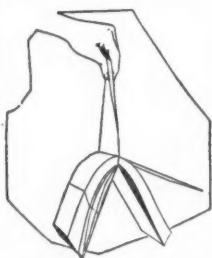
For easy printing papers which answer all requirements of serviceability, call upon the nearest of following BUTLER Distributors:

## DISTRIBUTORS OF BUTLER BRANDS

CHICAGO	J. W. Butler Paper Company	HOUSTON	Southwestern Paper Company
DALLAS	Southwestern Paper Company	KANSAS CITY	Missouri-Interstate Paper Company
DENVER	Butler Paper Company	LOS ANGELES	Sierra Paper Company
DETROIT	Butler Paper Company	MILWAUKEE	Standard Paper Company
DULUTH	McClellan Paper Company	MINNEAPOLIS	McClellan Paper Company
FORT WORTH	Southwestern Paper Company	NEW YORK	Butler American Paper Company
FRESNO	Pacific Coast Paper Company	NEW YORK	Butler Paper Company, Inc.
GRAND RAPIDS		ST. LOUIS	Mississippi Valley Paper Company
	Central Michigan Paper Company	ST. PAUL	McClellan Paper Company
HONOLULU	Patten Company, Ltd.		
	SAN FRANCISCO		







NUREX is strong. It never gets brittle.

# Never Becomes Brittle!

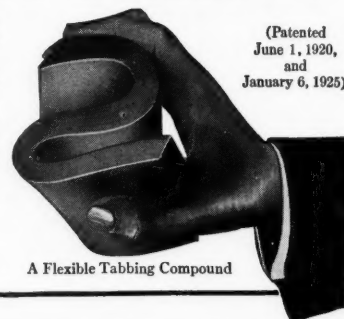
## Nurex Tabbng Compound

does Tabbng, Tipping and Mounting, BETTER, QUICKER AND CHEAPER. No glue pot to heat. No waiting. No boiling over. No waste. Simply apply cold with a brush, and "It's Good to the Last Drop."

COLORS: Red or Natural  
Government Measure Put up in Gallons or Quarts

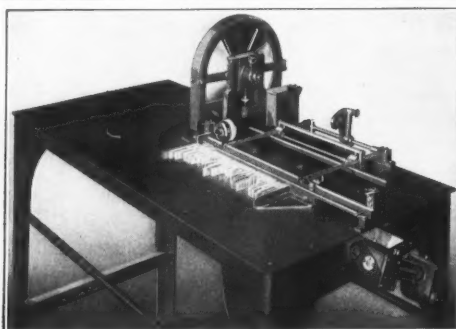
NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



(Patented  
June 1, 1920,  
and  
January 6, 1925)

A Flexible Tabbng Compound



ROUSE BAND SAW—Cuts Ad. Slugs and Leads & Slugs  
AUTOMATIC FEED—a Galley in 35 Seconds

## THE INLAND PRINTER

Volume 81, No. 6 September, 1928

J. L. FRAZIER, Editor MILTON F. BALDWIN, Associate Editor

Published Monthly by

### THE INLAND PRINTER COMPANY

632 SHERMAN STREET ~ CHICAGO, U. S. A.

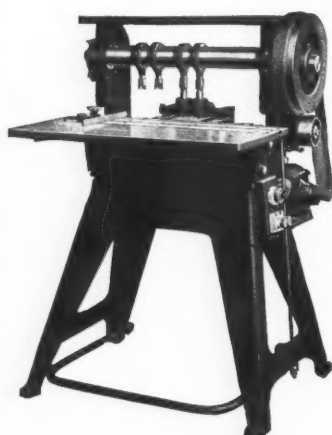
New York Advertising Office: 1-3 East 42nd Street

TERMS: United States, \$4 a year in advance; single copy, 40c.  
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the post office at  
Chicago, Illinois, under act of March 3, 1879

# The W-RIGHT PAPER PUNCH

affords greatest variety of work and fills  
every punching requirement of the bindery:



Round and Open  
Hole Punching!  
Perforating!

Tab Cutting!

Round Cornering!

Multiple Hole Punching  
for Bookkeeping Sets

or any other kind of  
special shaped holes

Foot or Power  
Driven Models

Interchangeable  
Attachments

RAPID! CONVENIENT! LOW PRICED!

Write to "Wright" for the right information.

## The J. T. Wright Company

MANUFACTURERS OF PAPER DRILLING, PUNCHING AND PERFORATING MACHINERY  
ALSO DESIGNERS AND BUILDERS OF SPECIAL MACHINERY

2101-2103 Reading Road

CINCINNATI, OHIO

Agencies in principal cities



# Seductive SIMPLICITY

When buying a composing machine of the "mixer" type, find out how changes are made from one magazine to another. How long does it take? How much mechanism is involved . . . how much effort on the part of the operator?

On the INTERTYPE Mixer, changes from one main magazine to another, or from one side magazine to another, are made *instantly*. The operator merely touches a convenient lever. *The magazines do not move*; instead, the keyboard rods are shifted a fraction of an inch. The picture shows the remarkable simplicity of this exclusive Intertype feature.

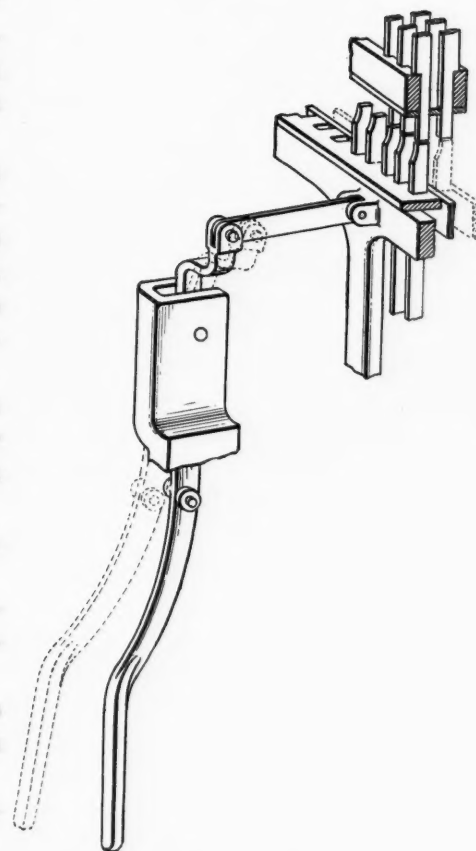
The Intertype Mixer carries two 90-channel main magazines, and can be equipped with either two or four 34-channel side magazines. Its range is from 5-point to full width 36-point or 60-point extra condensed.

These Intertype Equipments are known as E3-2 s.m. and E3-4 s.m.

Also investigate Intertype's *simplified mixer distribution* (only one distributor box) and Intertype's separate power keyboard for the side unit.

The keyboard arrangement of the Intertype gives the operator *instant* command of *all* characters in both main and side magazines.

Write to-day for the new booklet—"Intertype Profit-Making Features."



Intertype Matrices  
are Standard  
for Line-Casting  
Machines

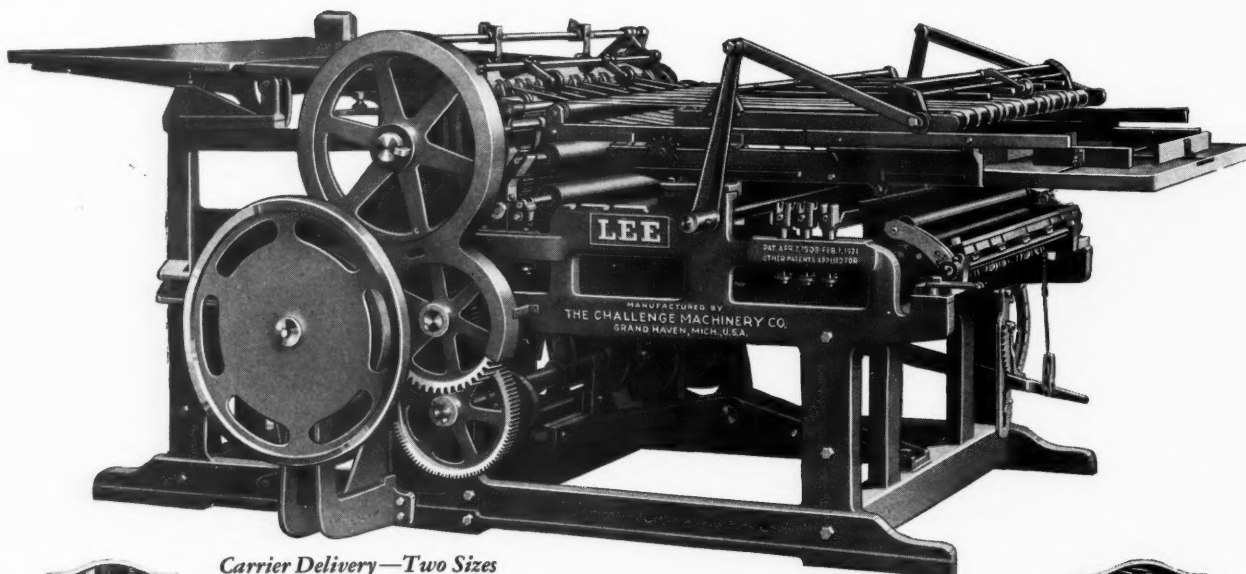


No Standardized  
Intertype  
Has Ever Become  
Obsolete

INTERTYPE CORPORATION: New York 1440 Broadway; Chicago 130 North Franklin St.; New Orleans 816 Howard Ave.; San Francisco 152 Fremont St.; Los Angeles 1220 South Maple Ave.; Boston 80 Federal St.; London; Berlin. Distributors throughout the world

Set in Intertype Ideal News

Please Mention THE INLAND PRINTER When Writing to Advertisers.



*Carrier Delivery—Two Sizes*

# LEE PRESS

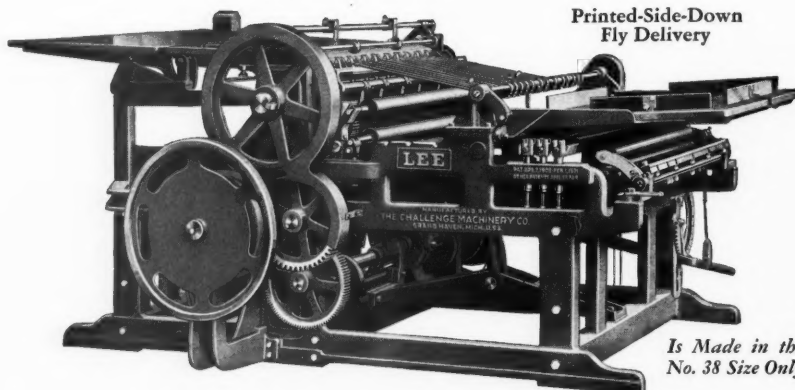
No. 38 LEE . . . Size of Bed 26x38 . . . Size of Form 22x35 . . . Size of Sheet 24x36  
 No. 42 LEE . . . Size of Bed 29x42 . . . Size of Form 25x38 . . . Size of Sheet 28x40

The many hundreds of progressive printers who operate dependable LEE PRESSES are successful, for the LEE has enabled them to increase their volume of business because they are able to handle a much greater variety of printing, also to build up a reputation for good work.

Competition in the printing business is keen everywhere, and the live printer or publisher who has a LEE PRESS is not only able to produce work in much larger variety than his competitors, but also at lower cost—with resultant greater profit.

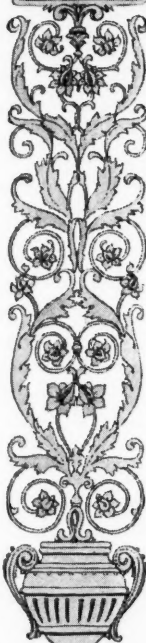
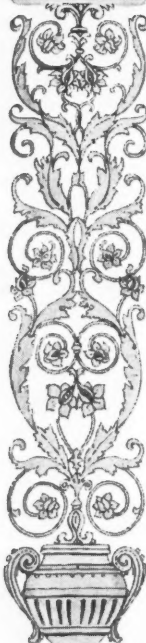
Send today to us or any live dealer for full particulars and prices

**The Challenge Machinery Co.** Grand Haven, Michigan  
 Chicago New York



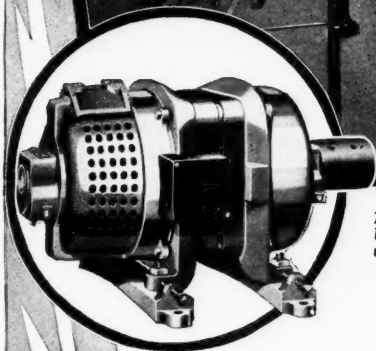
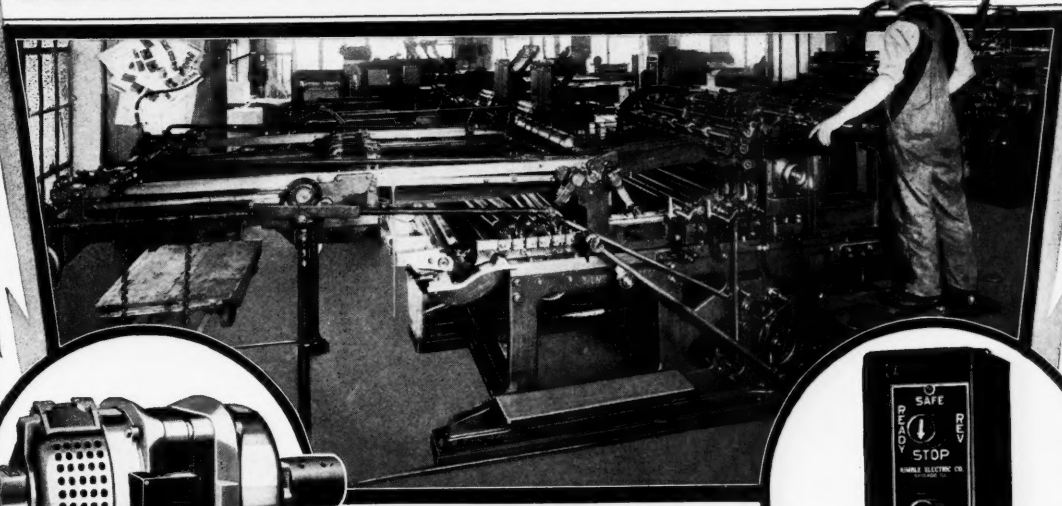
*Printed-Side-Down  
Fly Delivery*

*Is Made in the  
No. 38 Size Only*





# Automatic Control *for* Automatic Presses.



*Michle Press equipped with automatic feeder operated by a Kimble Motor with Push Button Control in the plant of Heinz, Robertson & Co., Los Angeles.*



Suitable motors and control equipment are vital factors in profitable presswork.

The production of automatic presses and feeders is dependent in a great measure on the motor and control.

Kimble Push Button Control for automatic presses has been developed to get the most out of the press. Hence their extensive use and great popularity with printers.

For best results equip your next cylinder or job press, offset press or folder, with a Kimble Motor.

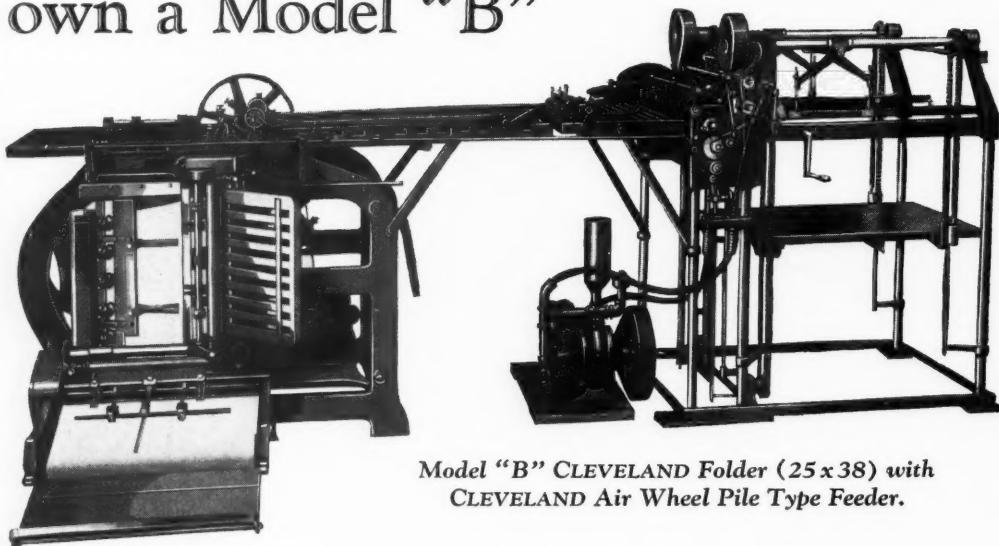
*Ask your supply salesman or write us  
for quotation*

KIMBLE ELECTRIC COMPANY, 634 N. Western Ave., Chicago

# KIMBLE MOTORS

Made for Printers since 1905

More production per hour and  
more productive hours when you  
own a Model "B"



Model "B" CLEVELAND Folder (25 x 38) with  
CLEVELAND Air Wheel Pile Type Feeder.

**The CLEVELAND  
Folder Family**

Model "K" (39 x 52)  
10 folding sections

Model "B" (25 x 38)  
9 folding sections

Model "O" (19 x 25)  
7 folding sections

Model "E" (17 x 22)  
6 folding sections

Model "L" (17 x 22)  
4 folding sections

**\$750 upwards**

ALTHOUGH the Model "B" cuts down the folding time *per job*, its extreme flexibility also tends to keep the machine running longer hours. This is true because it helps the printer or binder to secure *more jobs*. Its high efficiency has helped thousands of Model "B" owners to meet and beat competition without sacrificing profits.

**THE CLEVELAND FOLDING MACHINE CO.**

General Offices and Factory: CLEVELAND, OHIO

NEW YORK—34th Street and 8th Avenue  
BOSTON—Chamber of Commerce Bldg.  
CHICAGO—532 S. Clark Street

PHILADELPHIA—1024 Public Ledger Building  
LOS ANGELES—East Pico and Maple St.  
SAN FRANCISCO—514 Howard Street



## A Beauty wakes a sleeping Beauty

Now they're putting color on *alarm clocks*. It isn't enough that clocks be dependable workers and wakers: they must be *beautiful*, to sell.

Some products simply can't be made beautiful except as advertising makes them so. There are practically none but can be more effectively sold through beauty in advertising or printed matter.

The very foundation of beautiful advertising is paper that is coated—specially surfaced to take fine-screen halftone and

color printing. Coated Paper is a first essential of really successful printing.

Since 1888, THE MARTIN CANTINE CO. has specialized on coated paper exclusively. For dependable coated papers, to meet whatever requirements of cost and quality, specify a Cantine Paper. Sample book on request . . . showing Cantine Papers in all weights and colors, for every good printing purpose. Ask for name of nearest distributor. Address inquiries to our Dept. 331.

THE MARTIN CANTINE COMPANY

*Specialists in Coated Papers since 1888*

Mills at Saugerties, New York



N. Y. Sales Office, 501 Fifth Avenue

# Cantine's

# COATED PAPERS

**CANFOLD**  
SUPREME FOLDING  
AND PRINTING QUALITY

**ASHOKAN**  
NO. 1 ENAMEL BOOK

**ESOPUS**  
NO. 2 ENAMEL BOOK

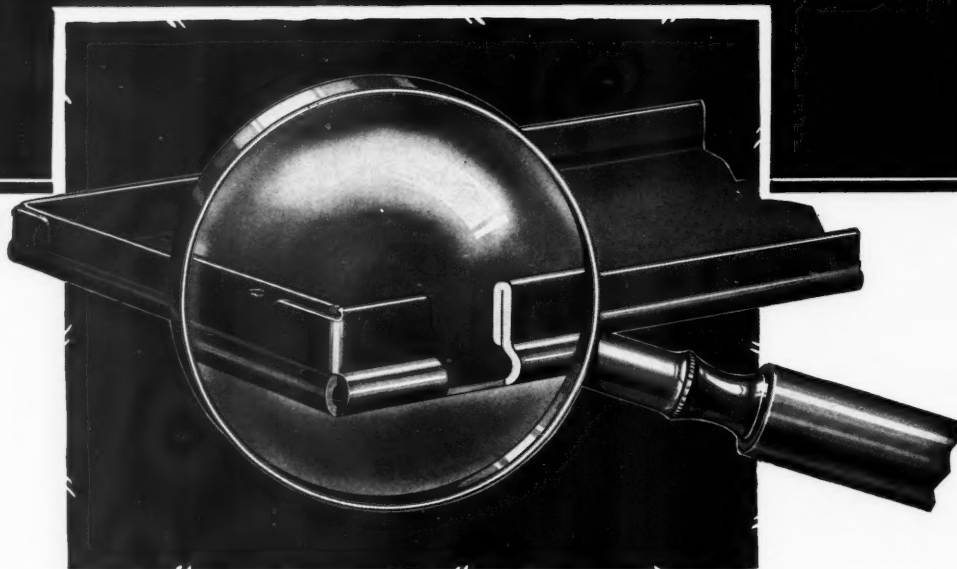
**VELVETONE**  
SEMI GLOSS - Easy to Print

**LITHO C.I.S.**  
COATED ONE SIDE

Please Mention THE INLAND PRINTER When Writing to Advertisers.



# Rustproof Galleys



## Guaranteed.

Plain steel galleys *will rust*; in other respects steel is more desirable than either zinc or brass. There is no permanency in nickel-dipped, alloy-coated, or treatment by any other similar process. The Cadmium Process is used for Hamilton Rustproof galleys, and there is no superior method known to science.

Cadmium is the BEST known process commercially available to make—and keep—steel positively rustproof. It literally incorporates with the steel and is not affected in the slightest degree by any use or abuse a galley is subject to. *We absolutely guarantee the rustproof feature indefinitely.*

And Hamilton construction is different. Double side walls insure maximum strength and rigidity; rolled edges mean smooth edges; all made with dies insures a degree of accuracy unsurpassed by any other method of construction.

There can be no better all-purpose galley than the Hamilton Rustproof. It's true, square, flat, of uniform thickness, as good as *any* galley for *every* purpose. Use them for storage and never worry about rust. Use them in the Ad-room, the Job Room—everywhere—for makeup; they're rigid, and have all the good features of the higher-priced galleys and at only a portion of the cost.

*If you have not examined one, we will gladly send you a sample on request.*

Manufactured by

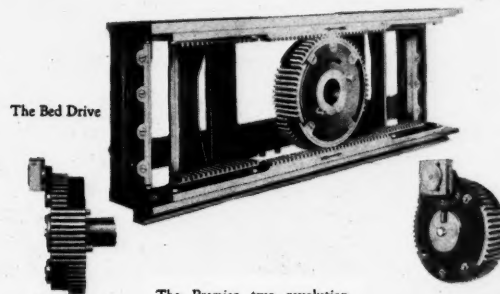
**Hamilton Manufacturing Company, Two Rivers, Wis.**  
**Eastern House, RAHWAY, N. J.**

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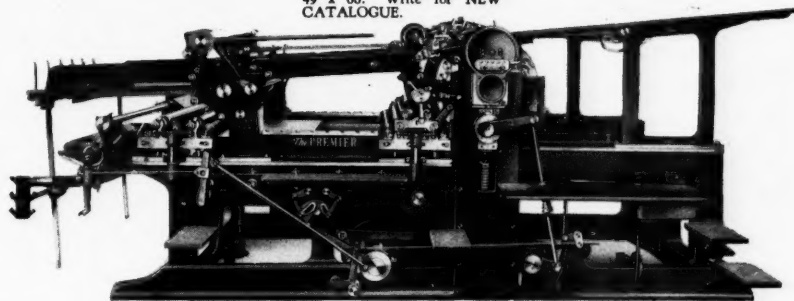
HAMILTON GOODS ARE FOR SALE BY ALL PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE

---

# INVESTIGATE ITS BED DRIVE -



The Premier two revolution, four roller press; bed sizes, 30 x 41, 35 x 45, 38 x 48, 43 x 52, 45 x 56, 49 x 66. Write for NEW CATALOGUE.



**T**HE buying of machinery today requires a careful investigation of various competing machines.

Owners and operators following this policy when purchasing cylinder presses have found in The Premier many features not obtainable in any other machine.

The Bed Drive, for example, is a work of engineering skill. The bed and cylinder drive gears are both keyed to opposite ends of a large shaft revolving as a unit. The bed gear, of double width, operates with double width bed racks fastened to the rack hanger. A simple sliding segment permits the teeth to clear the upper and

lower racks in turn. The bed drive is a continuous register rack — the usual register rack and segment being employed as a supplementary device. Ask to see a working model of this design — it speaks louder than words.

There are other Premier points worthy of note — the interchangeable form and table distributing rollers — the dual delivery changeable — from fly to tape by one man in a few moments the frame and girder construction — and others.

**INVESTIGATE** before you buy. That is all The Premier asks. A representative will gladly present interesting facts promptly. Simply address the nearest sales office.

**HARRIS-SEYBOLD-POTTER Co.** General Offices: Cleveland, O.  
Sales Offices: NEW YORK, CHICAGO, SAN FRANCISCO, PHILADELPHIA,  
BOSTON, DAYTON. Factories: CLEVELAND, DERBY, CONN., DAYTON

*The* **PREMIER**

**HARRIS · SEYBOLD · POTTER**

## Advanced! the roots of Harris design are deep in the Offset Industry—

JUST as plants grow with time, the present design of Harris-Seybold-Potter presses was years in the making.

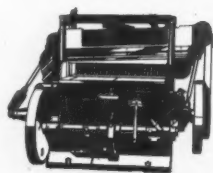
Harris-Seybold-Potter engineers have been associated with the offset industry since its early days. This contact is responsible for the many improvements on Harris-Seybold-Potter machines.

On Harris Offset Presses, for example, you obtain many results of the twenty-nine years behind its design. The in built Harris feeder handles all standard weights of stock at maximum speed and accuracy. Sheets are fed at hair line register regardless of press speed. Cylinders are set quickly by micrometer adjustment. Inking and water mechanisms are sensitively controlled. The delivery is almost human.

The working together of these simplified, rugged parts spells economy and profits for the owner and ease of operation for the pressman.

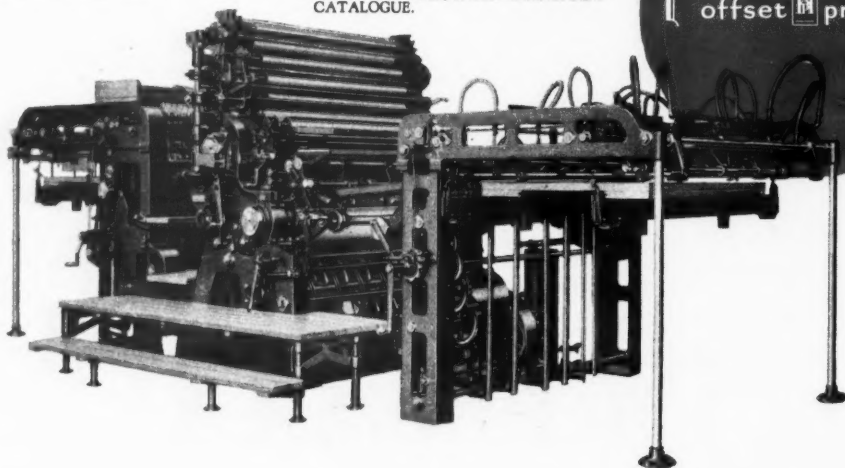
Any Harris-Seybold-Potter representative can explain the advantages of the different sizes and styles of Harris machines. May we hear from you?

HARRIS-SEYBOLD-POTTER Co. General Offices: Cleveland, O.  
Sales Offices: New York, Chicago, San Francisco, Philadelphia,  
Boston, Dayton. Factories: Cleveland, Derby, Conn., Dayton



Seybold Automatic Cutters. Sizes 32, 34, 38, 40, 44, 50, 56, 64, 74, 84, and 94 inch. Illustration shows 44 inch size. Also Seybold Round Corner Cutters, Die Presses, Embossers and Book Compressors, rounding out the Seybold complete line. ADDRESS CORRESPONDENCE DIRECTLY TO DAYTON, OHIO, FACTORY.

Harris Offset Presses. Single color 19 x 25, 22 x 34, 28 x 42, 36 x 48, 38 x 52, 44 x 64. Two color 36 x 48, 38 x 52, 44 x 64. Write for NEW CATALOGUE.



Produced on a HARRIS Offset Press.

# HARRIS · SEYBOLD · POTTER



# *Cut down your* **Spoilage**

## **GAS** *points the way.*

**A** PRECISION instrument comprising innumerable delicate parts, requiring 765 operations in manufacture . . . .

Think of producing such an instrument, and having only one in every five thousand rejected!

That record is maintained by one of America's large manufacturers—a company that leads the world in the production of four distinct lines.

This company, with a keen eye for efficiency, uses gas, the modern fuel.

While there are naturally other factors than gas which enter into the company's low record of rejects . . . .

Still it is undeniable that the result is due in no small measure to refinement in heat treating processes.

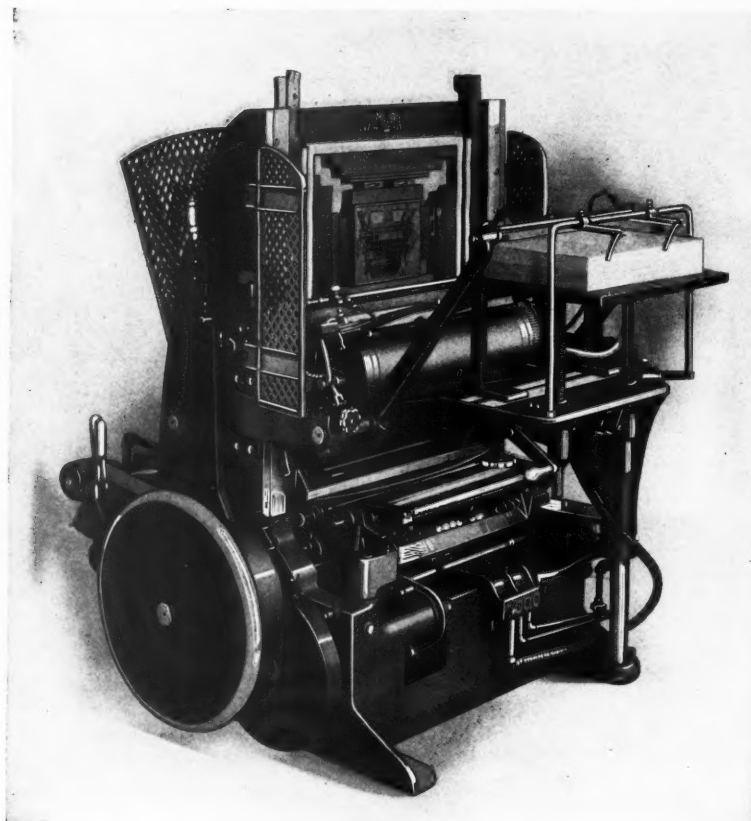
What this internationally-known company has learned about gas, you, too, should know. Your local gas company will gladly confer with you, showing you exactly how gas can be employed advantageously in your plant, and what it will mean to you in increased efficiency, improved product and greater economy. Write or phone them today.

For free copy of book, "Industrial Gas Heat," address

**American Gas Association**  
420 Lexington Avenue, New York City

**You can do it better  
with Gas**

**The Miehle  
Vertical**



## INVESTIGATE

The Miehle Vertical will do more work in a given time than any other job press, and do it better.

No claim is made for the Miehle Vertical that is not based upon actual experience, many times repeated.

No claim is made that cannot be demonstrated in your own shop.

It is well to investigate all claims of this sort, no matter who may make them.

The fullest investigation of every claim made for the Miehle Vertical is invited.

## · MIEHLE · PRINTING PRESS & MFG. CO.

*Main Office and Factory*

FOURTEENTH AND ROBEY STREETS · CHICAGO

*Sales Offices:*

PHILADELPHIA    BOSTON    DALLAS    SAN FRANCISCO    LOS ANGELES  
ATLANTA, Dodson Printers Supply Co.    OKLAHOMA CITY, Western Newspaper Union  
SALT LAKE CITY, Western Newspaper Union

*Distributors for CANADA:* Toronto Type Foundry Co., Ltd., Toronto, Can.

*Operating Exhibits:* TRANSPORTATION BUILDING, CHICAGO    PRINTING CRAFTS BUILDING, NEW YORK

YOU · NEVER · HEARD · OF · A · MIEHLE · BEING · SCRAPPED



**W**ITH the trend towards modernism in art and with the acceptance of this new technique by advertisers, there came a crying need for coated paper that would carry on this spirit of revolt against the trite . . . As though in answer to a maiden's prayer, LAIDTONE LETTER, the brilliantly colorful duplex paper, was announced to take a sturdy stand beside the fearless new. Now, to anticipate the demands for a companion cover and card stock in companion colors, LAIDTONE TRANSLUCENT is available in brilliant Robin's Egg Blue, Orange and Yellow in addition to its former White, Ivory, Light Blue and Light Green. A specimen portfolio awaits only your address.

*Collins LAIDTONE papers are sold by  
America's Leading Paper Merchants*

**LAIDTONE • Book • Letter • Translucent • Cardboard**

Made by A. M. COLLINS MFG. COMPANY  
1518 Walnut Street, Philadelphia

Please Mention THE INLAND PRINTER When Writing to Advertisers.





# The President . . . *presses the button*

**VERY** now and then we read that the President, from his position in Washington, turns on the power of some distant industrial exposition—sets all the wheels going—by merely pressing a button on his desk in the White House.

With no more effort than pressing a button on *your* desk you can set in motion the whole equipment of men and machinery at the ROYAL Plant in Philadelphia. No upper-class job of printing in your shop need be handicapped by plates which are not quite up to our national standard—so long as you can press that button. It's a direct wire to ROYAL to come to your aid—and we will gladly come—always.

Perhaps your need is chromium plating—the most modern method of prolonging wear;—or, maybe it is process color plates “ganged to register”; or, wax-ruled plates combined with tabular matter;—or, Royaltypes, which are full-copper duplicates of original engravings at one-third the cost. Whatever it may be—ringing for ROYAL is the same thing as summoning the whole industry to your assistance, for the ROYAL Plant has long been the laboratory from which the trade has learned the very latest developments in plate-making procedure.

## Royal Electrotypes Company

1309 Noble Street

*Boston Office*  
470 Atlantic Ave.

*Philadelphia*

*New York Office*  
1270 Broadway

ROYAL

# DEXTER MULTI

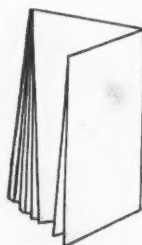
## ~ BASIC M



8 Pages—2 R.A. Folds  
Use Rollers 1, 2



16 Pages—3 R.A. Folds  
Use Rollers 1, 2, 3



24 Pages—4 R.A. Folds  
Use Rollers 1, 2, 3, 4

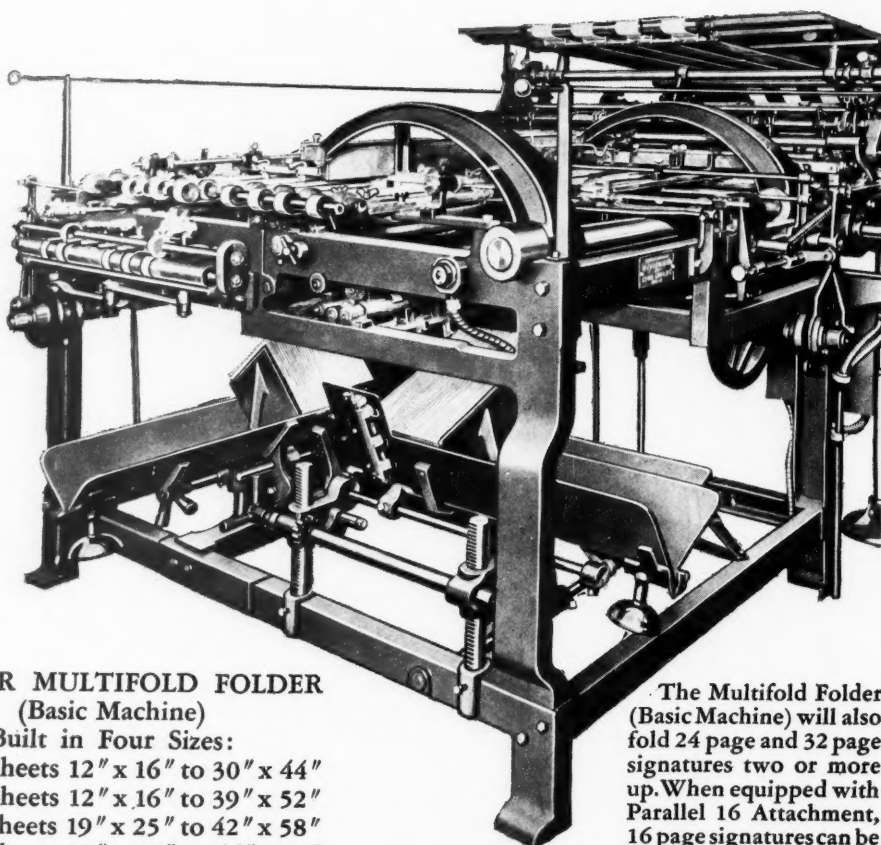


32 Pages—4 R.A. Folds  
Use Rollers 1, 2, 3, 4

THE standard right angle folds of 8-16-24 and 32 page signatures used in folding booklets, catalogs and magazine folding, come within the folding range of this Dexter Multifold Folder (Basic Machine). This folder has been the standard folder for many years. They are operating in printing plants and binderies throughout the world.

All of the folds on this basic machine are Knife folds, which principle is recognized as the most accurate and successful method of making right angle folds.

When equipped with Cross Continuous Folder Feeder this folder is capable of high production and low operating cost.



### DEXTER MULTIFOLD FOLDER (Basic Machine)

Built in Four Sizes:

- 189 — Sheets 12" x 16" to 30" x 44"
- 189A — Sheets 12" x 16" to 39" x 52"
- 191A — Sheets 19" x 25" to 42" x 58"
- 193 — Sheets 22" x 32" to 46" x 70"

The Multifold Folder (Basic Machine) will also fold 24 page and 32 page signatures two or more up. When equipped with Parallel 16 Attachment, 16 page signatures can be folded two or more up.



# FOLD FOLDER ACHINE

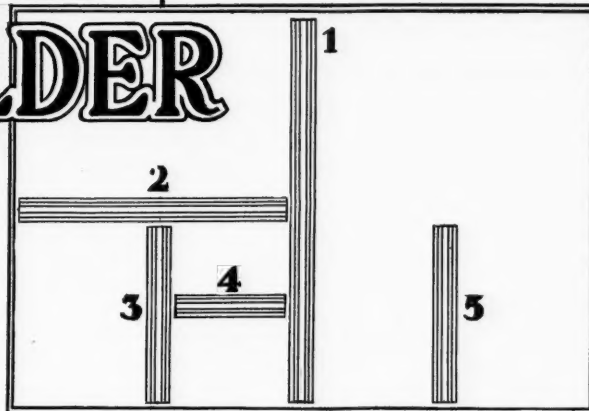


DIAGRAM OF ROLLER LAYOUT

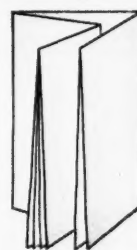
**Y**OU can see immediately whether or not the Dexter Multifold Folder (Basic Machine) covers the folding requirements of your plant.

If not, this machine can be supplied with additional Parallel Loop Fold attachments called: Loop A, Loop B, Loop C, Loop D, Loop E. The following combinations of folds can be made with the aid of these Loop Fold attachments:

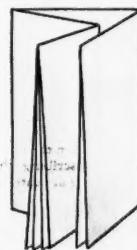
- Two, three or four right angle folds*
- Three right angle and one parallel fold*
- Two, three or four parallel folds*
- Two parallels followed by one, two or three right angle folds*
- Two parallels followed by two right angles and one parallel fold*
- Two right angles followed by one or two parallel folds*
- Two parallel folds followed by three parallel folds at right angles*

We will be glad to send you further detailed information and dummies on the DEXTER MULTIFOLD FOLDER (Basic Machine) or equipped with one or more of the Loop Folds.

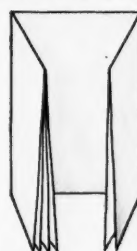
Our Research Department will be glad to study and analyze any special folding problems you may have.



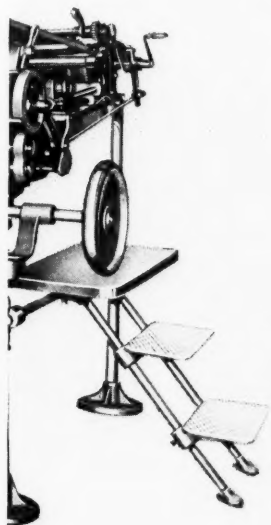
24 Pages—3 R.A. 1 Par.  
Use Rollers 1, 2, 3, 5



32 Pages—3 R.A. 1 Par.  
Use Rollers 1, 2, 3, 5



24 Pages—Double  
Letter Folder  
Use Rollers 1, 2, 3, 5



## DEXTER FOLDER COMPANY

28 West 23rd St.

NEW YORK, N.Y.

CHICAGO  
528 S. Clark Street

PHILADELPHIA  
5th and Chestnut Streets

BOSTON  
77 Summer Street

CLEVELAND  
811 Prospect Avenue

ST. LOUIS  
2017 Railway Ex. Building

DALLAS  
E. G. Myers  
924 Santa Fe Building

ATLANTA  
Dodson Printers' Supply Co.  
55 South Forsyth Street

SAN FRANCISCO  
H. W. Brintnall Co.  
51 Clementina Street

LONDON E. C. 1 ENGLAND  
T. W. & C. B. Sheridan Co.  
63 Hatton Garden

# A Foot Power Multiplex Punching Machine

## The ROSCO

# \$100

F. O. B. FACTORY



*Complete with two one-quarter  
inch round hole punches and dies*

Mark a cross in the squares for free  
circulars describing the Rosback  
Machine you are interested in.

F. P. ROSBACK CO.  
BENTON HARBOR, MICH.

Automatic Confetti  
Machines . . . . . ☐

Automatic Index  
Cutting Machine . . . ☐

Automatic Feed Wire  
Stitching Machines . . ☐

Pony 6 Multiplex  
Punching Machines . . ☐

Round Hole Rotary  
Perforator . . . . . ☐

Slot Rotary  
Perforator . . . . . ☐

Special 6 Multiplex  
Punching Machines . . ☐

Vertical Round Hole  
Perforators . . . . . ☐

Wire Stitching  
Machines . . . . . ☐

Name.....

Address.....

City.....

**T**HIS is the Biggest little punch-  
ing machine on the market  
today for punching round, open  
or special shapes of holes.

**E**NTIRE machine is built very  
strong and substantial, the  
table is equipped with micrometer  
adjustment side gauge, assuring per-  
fect register.

**S**TANDARD equipment in-  
cludes two round hole punches  
and dies, although any number of  
heads can be used at one time.

**D**IFFERENT sizes of holes can  
be punched from three-thirty-  
seconds of an inch up to one-half  
inch in diameter by thirty-seconds.

**T**HIS machine will punch a  
maximum distance of twenty  
inches center to center.

**A**LL of the standard open holes  
are carried in stock. Every  
punch head has self-contained  
adjustable depth gauge of sub-  
stantial construction.

**T**HE standard round hole heads  
will permit punching one and  
three-quarters inches from the edge  
of sheet.

**T**HIS machine is guaranteed by  
the manufacturer in every  
particular and at a price you can't  
afford to pass up.

\* \* \* \*

**S**END today for a free circular  
describing The Rosco. It con-  
tains illustrations of the open or  
special-size holes and will give you  
a real idea as to the range of work  
this big little machine will produce.

Manufactured by

## F. P. ROSBACK CO.

Benton Harbor, Michigan

THE LARGEST PERFORATOR FACTORY IN THE WORLD



## THE EYES OF THE WORLD

ON wings that beat in busy, white-tiled canyons—stir quiet hamlets—and penetrate the silent reaches of solitude—the press spreads its graphic, daily messages before the waiting Eyes of the World. Here child and pedant—the untutored and the sophisticate alike find some pictures that inform—some pictures that amuse—some pictures that sell! Flashing news in front page space—or selling merchandise within—the photo-engraving is the universal medium through which the press is enabled to make its daily pictorial appeal to a visual minded people. ♡ ♡ In the battle-field of the daily paper, where good photo-engravings reign supreme, you cannot afford anything less than the most effective visual presentation of your printed sales story. The photo-engraving is adaptable to the simplest or to the most intricate pictorial problem. It is as versatile as it is supreme. Make the expert technical counsel of a member of the American Photo-Engravers Association one of your starting points in planning your next newspaper campaign. His craftsmanship can render priceless service in the fuller capitalization of your quick, competitive moments before the Eyes of the World.



Your Story in Pictures  
Leaves Nothing Untold

*Photo-Engravings  
— the Supreme  
Pictorial Messengers  
of the World*

# AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES ♦ A-842, 166 W. VAN BUREN ST. ♦ CHICAGO





# THE NEW SHERIDAN CUTTER

THE NEW SHERIDAN CUTTER is the newest product of the oldest manufacturer of power paper cutters in the United States. We have specialized in the manufacture of paper cutters since 1868. Everything we've learned about cutters in our 60 years of experience—and everything our customers have learned about them—has gone into the building of this new and improved machine. *Full particulars on request.*

**T. W. & C. B. SHERIDAN CO.**

ESTABLISHED 1835

*Offices and Salesrooms:*

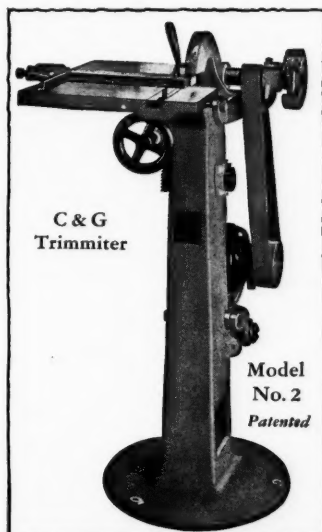
401 Broadway, New York

550 S. Clark Street, Chicago

63 Hatton Garden, London, E. C. 1, England

## - C & G TRIMMITER -

Profitable Print Shops  
are made so by men and  
tools. You select both.  
Choose these and make  
men earn more profit.



### C & G

With the C & G Trimmer and the C & G Router, Jig-Saw and Type-High Machine you have complete equipment for fine and *profitable* work. There is nothing like the C & G Router—and the Trimmer has proved itself best—and it costs less. Write for complete description.

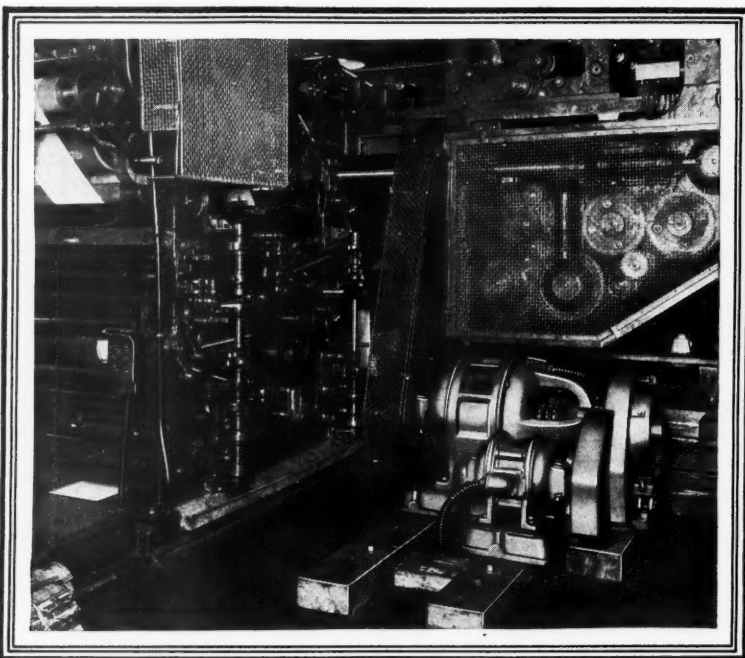
*Designed and Made by*

**Cheshire & Greenfield  
Manufacturing Co.**

182-184 E. Clybourn St., Milwaukee, Wis.



## C & G ROUTER · JIG-SAW AND TYPE-HIGH MACHINE



## An Alternating-Current Drive for your Rotary Electrotypes Web Presses

For the many printers of periodicals in zones served by alternating current, General Electric has brought out an alternating-current double motor drive especially suited to rotary electrotypes web presses.

This equipment is complete with starting motor, reduction gears, clutch, automatic braking and full push-button control. The above photograph of one of these new units on a special web press in the Autographic Register Company in Brooklyn shows how little floor space such an installation requires.

To assure the complete control of your presses, so imperative for maximum production with minimum waste, specify G-E Motorized Power.

Apply the proper G-E motor and the correct G-E controller to a specific task, following the recommendations of G-E specialists in electric drive, and you have G-E Motorized Power. Built in or otherwise connected to all types of industrial machines, G-E Motorized Power provides lasting assurance that you have purchased the best.



**Motorized Power**  
*-fitted to every need*

# GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN PRINCIPAL CITIES

201-97



# KREOLITE

## Where Giant Presses Grind

The ponderous weight of printing machinery, the vibration of giant presses, the constant trucking of forms, stereotypes, paper stock and other heavy materials, all impose a terrific strain upon the pressroom floor. ¶ The problem of finding floor material that will withstand this strain is a serious one for printers unacquainted with the enduring qualities of *Kreolite Wood Blocks*. Among the many big publishing and printing firms whose floor problems

*Prices now as low as 24c per square foot, installed complete*

*Kreolite Wood Blocks* have permanently solved is the New York *Tribune*. One of the floors installed in this plant is illustrated here. ¶ Smooth, resilient, sanitary *Kreolite Wood Block Floors* in your plant will forever end your flooring problems. Have our floor engineers study your needs and make proper recommendations. This is a Kreolite service that is rendered without cost or obligation.

**The Jennison-Wright Co.**  
TOLEDO, OHIO

*Branches in  
All Large Cities*

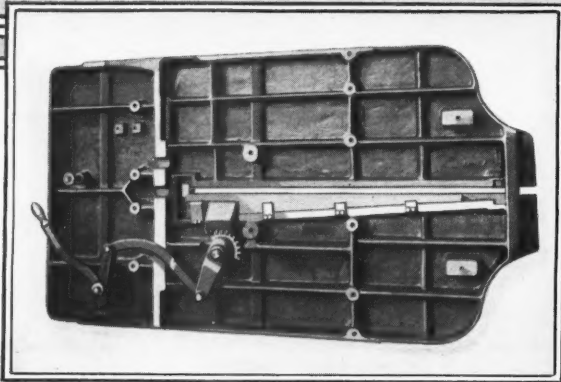
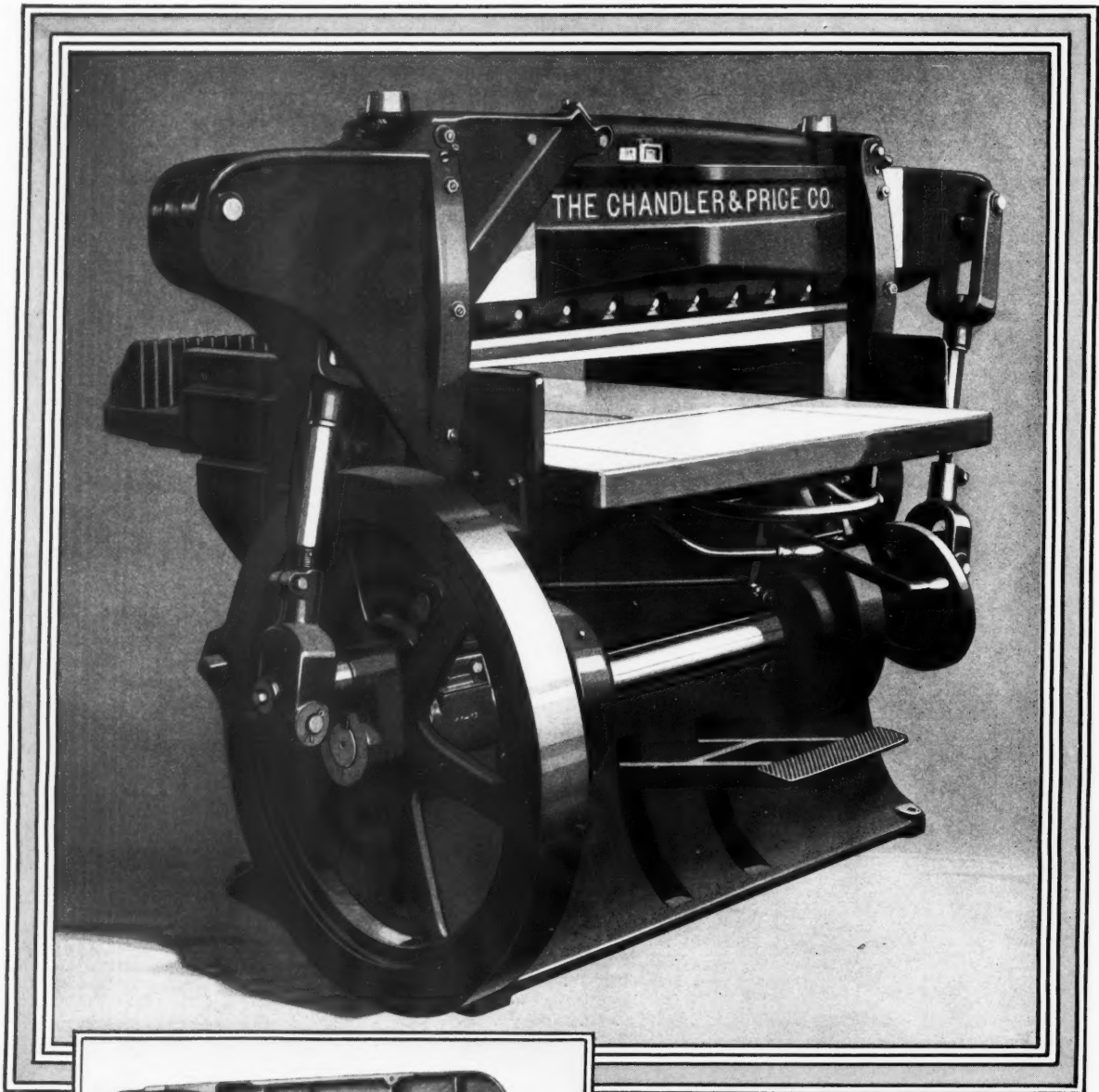


# FLOORING

WOOD  
BLOCK

# The C & P Automatic Cutter

the Latest and Most for Your Money



*The Chandler & Price Automatic Cutter  
available in 39", 44", and 50" sizes*

Chandler & Price's exclusive back gauge control locks the back gauge completely with a short two-inch movement of the lever. Yet the back gauge releases instantly and cleanly. The gib automatically takes up all wear. Only in the C & P Automatic can you get this perfected, positive back gauge control. Write for our folder describing this and many other features.

# Ten Good Reasons for Buying the C & P Automatic Cutter

*Before you spend \$2500 for a new car, you scan the field long and minutely. Before you invest \$2500 or so in a paper cutter, see how many advantages the C & P Automatic offers you. For example:*

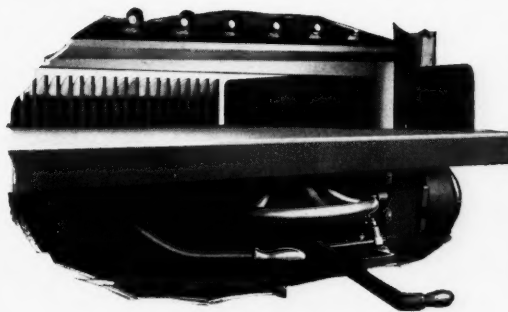
1. A back gauge that stays rigid and solid, no matter how much or how hard you jog your stock.
2. A quick-acting control locks the back gauge instantly, yet releases instantly. The gib automatically takes up wear. (See the lower illustration across the page.)
3. Complete safety is afforded the operator. Accidental starting or repeating is impossible.
4. Minimum adjustment. The friction box is easy to get at. There is a simple hand wheel adjustment for binder pressure. Oiling is conveniently easy. The knife is readily adjusted on either side.
5. A massive table deeply "gridded" underneath, prevents sagging, warping, and ultimate inaccuracy.
6. Lightning-fast action *pulls* the knife through the stock, eliminating all chatter.
7. Bearing sleeves of a new anti-scoring metal prevents overheating.
8. The motor bracket is mounted below and behind, so that no oil can drop on the stock.
9. The rigid base, cast in one piece, guarantees strength and permanent accuracy.
10. A three-way back gauge, extremely heavy, speeds up trimming. Two diagonal brace supports and five extension ribs eliminate springing and hold the gauge always square with the knife.

*Plenty of other reasons, too, for your investigating, the C & P Automatic. They are described in our folder, "Can You Make a Real Profit?" May we mail you a copy?*

**THE CHANDLER & PRICE COMPANY, Cleveland, Ohio, U. S. A.**



The Automatic binder friction box is accessible—out in the open. You can adjust for varying weights and kinds of stock by a quick turn of the hand wheel. If you have to clean the unusually large friction discs, they're easily gotten at without dismantling the cutter. When replacing or regrinding the knife, the latter is readily adjusted at either end, and exactly, by using a single wrench on the hexagonal pull-down bars.



Pull one lever—that's all. It's all lightning-fast—the whole cutting cycle takes less than three seconds. A quick twist and pull-up on the lever—down comes the clamp, squeezing all the air out of the pack—the knife follows through, directly in the line of travel, pulled through the stock. No draw—wonderful accuracy—the bottom sheet is cut as sheer and true as the sheet on top.



The motor bracket is mounted underneath the table, at the rear. The motor is out of the way—safe from accidental bumps, yet easily accessible when need be. Besides, this mounting gives the shortest possible direct drive to the main shaft. Mounting slots in the bracket platform, and rails, make it easy to adapt the bracket to fit any make or style of motor, as well as to line up the pulleys or adjust the belt.

**Chandler & Price**  
PAPER CUTTERS & PRESSES

Please Mention THE INLAND PRINTER When Writing to Advertisers.



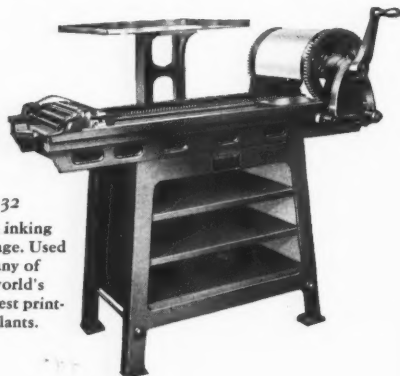
# Vandercook Proof Presses

*and members of*

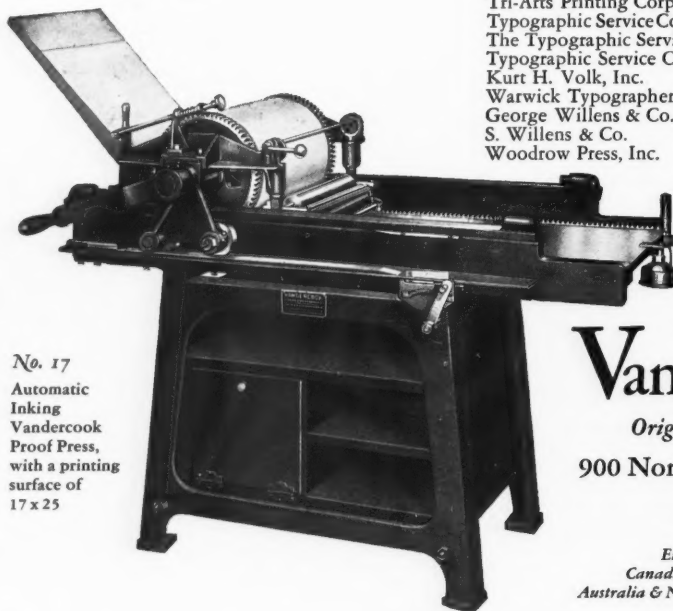
## Advertising Typographers of America

THE Advertising Typographers of America have formed an organization with National Headquarters at 461 Eighth Avenue, New York, and are carrying co-operative advertising in trade publications.

*Every Member* of this association, which produces the cream of typography, uses *Vandercook Rigid-Bed Proof Presses*. One of these firms has bought ten Vandercook Rigid-Bed Presses.



No. 32  
With inking  
carriage. Used  
in many of  
the world's  
greatest print-  
ing plants.



No. 17  
Automatic  
Inking  
Vandercook  
Proof Press,  
with a printing  
surface of  
17 x 25

*Following is the list of members of the Advertising Typographers of America, as signed to the co-operative advertising:*

Advertising Agencies' Service Co.	313 West 37th Street, New York
Ad Service Company	313 West 37th Street, New York
The Advertype Company, Inc.	345 West 39th Street, New York
Associated Typographers, Inc.	460 West 34th Street, New York
Bertsch & Cooper	154 East Erie Street, Chicago
J. M. Bundscho, Inc.	58 East Washington St., Chicago
E. M. Diamant Typographic Service	195 Lexington Avenue, New York
Wendell W. Fish	919 U'n League Bldg., Los Angeles
Frost Brothers	207 West 25th Street, New York
David Gildea & Company, Inc.	22 Thames Street, New York
Montague Lee Company, Inc.	216 East 45th Street, New York
Frederic Nelson Phillips, Inc.	314 East 23rd Street, New York
Progressive Composition Company	Ninth at Sansom St., Philadelphia
Standard Advertising Service	250 West 40th Street, New York
Edwin H. Stuart, Inc.	422 First Avenue, Pittsburgh
Supreme Ad Service	229 West 28th Street, New York
Tri-Arts Printing Corporation	27 East 31st Street, New York
Typographic Service Co. of N.Y., Inc.	209 West 38th Street, New York
The Typographic Service Co.	75 N. New Jersey St., Indianapolis
Typographic Service Co.	417 Pico Street, Los Angeles
Kurt H. Volk, Inc.	215 East 37th Street, New York
Warwick Typographers, Inc.	617 North 8th Street, St. Louis
George Willens & Co.	457 West Fort Street, Detroit
S. Willens & Co.	21 South 11th Street, Philadelphia
Woodrow Press, Inc.	351 West 52nd Street, New York

*For catalog describing the several  
models of Vandercook Rigid-Bed Proof  
Presses, write the manufacturers*

## Vandercook & Sons

*Originators of the Modern Proof Press*

900 North Kilpatrick Avenue, CHICAGO

FOREIGN DISTRIBUTORS

Europe: Baker Sales Co., London, England

Canada: Toronto Type Foundry Co., Ltd., Toronto

Australia & New Zealand: Alex. Cowan & Sons, Ltd., Melbourne



# JOHNSON PRINTING INKS

Copyright, 1928, by Charles Eneu Johnson and Company



*BLACK—A 2005*  
**CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA**  
*BRANCHES IN ALL PRINCIPAL CITIES*





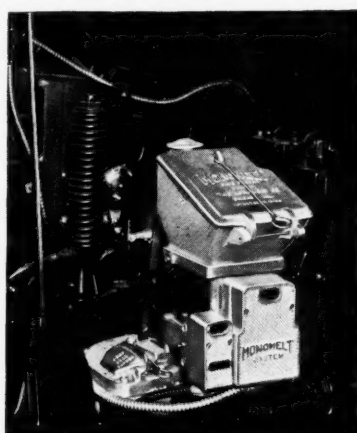
Digging out a squirt from the mould wheel while the keyboard stands idle

### Composing Room Losses

*It is conservatively estimated that there is about one-half hour "downtime" per line-casting machine per day, due to just such things as pictured above. Have you accurately checked your loss?*

## Stop "Downtime"

*The Monomelt for Gas or Electric Line-casting machines—an auxiliary pot that fits right on to the regular machine pot.*



Over 1500 leading newspapers, printers and trade compositors have cut out "downtime" and cut in on the many other labor and time saving features of the Monomelt System of metal handling. Why not you?

The Monomelt System stops "downtime," eliminates the metal furnace, produces uniformly perfect, solid slugs, with sharp, clear faces and pays for itself in less than one year. It preserves the type metal, and pays handsome dividends thru labor savings, besides furnishing a complete system for metal handling from "kill-out to casting."

### The MONOMELT CO.

1621 Polk St.

Minneapolis, Minn.

*Let us tell you more. Sign and return this coupon.*

*(shouldn't we)*

**"Why melt metal twice to use it once?"**

Please give us details about the Monomelt System.

Name..... Title.....

Address..... IP

DISTRIBUTOR FOR THE BRITISH ISLES: H. W. CASLON & CO., LIMITED, 82 CHISWELL STREET, LONDON, E. C. 1

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



*Series Three~*  
**Old Times in the Print Shop**  
*Lunch Hour.*

**B**EER AND SANDWICHES! That was its composition.

Do you like substitutes? Nor are the Substitutes for Composition (glue and glycerine) Rollers any more palatable.

They suit some people, but what kind? Are they Printers or Experimental Laboratories?

*Use Our Most Convenient Factory*

**SAM'L BINGHAM'S SON MFG. CO.**

MANUFACTURERS OF

**PRINTERS' ROLLERS**

*For 79 Years Bingham's Reliable Printers' Rollers*

ATLANTA 274-6 Trinity Avenue, S. W.  
 CHICAGO 636-716 Sherman Street  
 CLEVELAND 1432 Hamilton Avenue  
 DALLAS 1310 Patterson Avenue  
 DES MOINES 1025 West 5th Street  
 DETROIT 4391 Apple Street  
 INDIANAPOLIS 629 South Alabama Street  
 KALAMAZOO 223 West Ransom Street  
 KANSAS CITY 706-708 Baltimore Avenue  
 MINNEAPOLIS 721-723 South 4th Street  
 NASHVILLE 911 Berryhill Street  
 PITTSBURGH 88-90 South 13th Street  
 ST. LOUIS 514-516 Clark Avenue  
 SPRINGFIELD, OHIO East and Harrison Streets



*Sterling Toggle Base and Hook System*

# "Something for Nothing"

**D**ESPITE the fact that the phrase is somewhat overworked, it is quite reasonable to contend that equipment for a printing plant which saves time and money on important operations—PAYS FOR ITSELF. This is not an empty theory—it can be proven with actual figures.

For example, on the business you secure on a competitive basis your estimates are made according to the time it *should* take for a certain operation. If, through the use of inefficient equipment, it takes you much more time for makeready and lockup, let us say, or makes it more costly for you to secure the standard of perfection your customers expect—your profits are reduced accordingly. Your actual costs on the job will probably far exceed the estimated costs.

Let's look at this matter of metal bases in a businesslike way. If a practical metal base

—suited to your needs—will enable you to save time in makeready and lockup, encourage you to effect refinements of register which you would not attempt with an ordinary base because of the time involved, reduce wear and tear on plates, eliminate wobbling and warping, reduce your storage requirements, and insure perfect impressions from start to finish—that base should be in your shop. Or you should at least take time to investigate it.

It's just a plain out-and-out business proposition. That's the reason why so many progressive printers all over the country have adopted either Warnock Diagonal Blocks or the Sterling Toggle Base and Hook System.

Let us show you just like we showed them—with understandable facts and figures—how these bases can eventually pay for themselves in time and money saved.

## THE PRINTING MACHINERY COMPANY

438 Commercial Square, CINCINNATI, OHIO

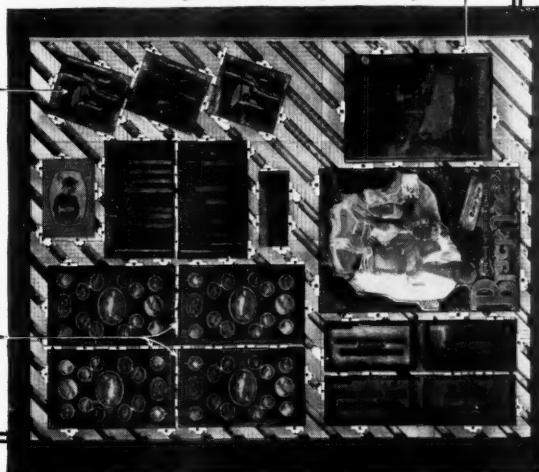
NEW YORK: Printing Crafts Building

CHICAGO: Fisher Building

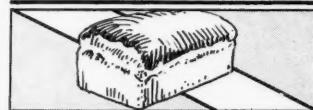
### THE COMPLETE LINE

*Manufacturers and Distributors of Warnock Diagonal Block and Register Hook System, Sterling Toggle Base and Hook System, Sterling Small Sectional Base, Aluminum Expansionable Book Block System, Aluminum Alloy Metal Furniture.*

*Warnock Diagonal Block and Register Hook System*



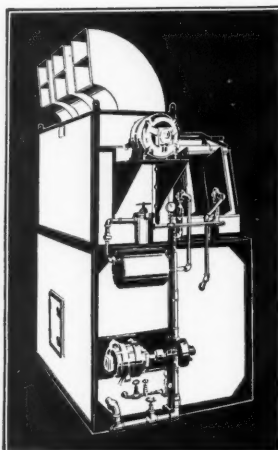


**CIGARETTES** *Packing Room***HUMIDITY 60%****MEAT PACKERS****HUMIDITY 80%****COTTON MILLS  
PICKING DEP'T.****HUMIDITY 30%****FUR STORAGE  
VAULTS****COOLED TO 25°-30°****BAKERY PROOF BOX****HUMIDITY 90%****BOOK-BINDING****HUMIDITY 60%**

# Why *mention these different plants?*

Simply because, as representative plants calling for a different per cent of humidity, an individual temperature, they indicate the remarkable control and flexibility of York Air-Conditioning Units.

Conditioning practice has completely changed since they were introduced. You specify the humidity and temperature necessary in any department, set up and connect one or more York Units—and you have the



The introduction of York Air-Conditioning Units has completely changed the method of solving conditioning problems. It is worth while to be familiar with this important development.

answer. There is no delay, no construction within the plant. The job is as simple as installing any single piece of machinery.

Scientifically accurate results are achieved for less money than was thought possible before York Units were available. If you have any conditioning to be done, *write now*, without obligation, for full information. York Heating and Ventilating Corporation, 1553 Sansom Street, Philadelphia.

YORK  
AIR-CONDITIONING  
UNIT

# YORK Air-Conditioning Unit

YORK HEATING & VENTILATING CORPORATION

Engineered Products

PHILADELPHIA

Makers of the Famous York  
Heat-Diffusing Unit



# COLOR VIGOR COMPELS ATTENTION . . .

**I**t got yours! It will get the eye of your customers . . . It will compel the attention of your customers' customers. v v v For modern advertising use color . . . vigorous color . . . found either in the brilliant Kinkora and Laurentian papers or the delicate pastel shades of Louvain and Bodleian, upon which you can use strong, vigorous black areas and type, or a combination of blacks and colors. v v v Many an advertiser will find in these unusual papers the solution to the problem of effective advertising—which is, at the same time, economical. v v v We have prepared an interesting portfolio of printed specimens which will be sent to those returning the attached coupon. These examples of good printing offer many ideas for planning distinctive direct advertising.

READING PAPER MILLS READING, PA.

## MAIL THIS COUPON

READING PAPER MILLS, Reading, Pennsylvania

Please send me specimens of printing on the following Reading Papers:

- ☐ Louvain
- ☐ Bodleian
- ☐ Kinkora
- ☐ Family
- ☐ Yellow
- ☐ Laurentian
- ☐ Louvain Cover

Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
Business \_\_\_\_\_



# WHERE

## Reading Papers *may be obtained*

THE FOLLOWING DISTRIBUTORS STOCK  
ONE OR MORE READING PAPERS

### HUDSON VALLEY PAPER COMPANY

*Albany, N. Y.*

### WOELZ BROTHERS

*Appleton, Wis.*

### THE WHITAKER PAPER COMPANY

*Atlanta, Ga.*

### THE BAXTER PAPER COMPANY

*Baltimore, Md.*

### ARNOLD-ROBERTS COMPANY

*Boston, Mass.*

### CARTER RICE & COMPANY

*Boston, Mass.*

### COOK-VIVIAN COMPANY, INC.

*Boston, Mass.*

### CHARLES A. ESTY PAPER COMPANY

*Boston, Mass.*

### VON OLKER-SNELL PAPER COMPANY

*Boston, Mass.*

### BUFFALO MYERS CORPORATION

*Buffalo, N. Y.*

### SEAMAN PAPER COMPANY

*Chicago, Ill.*

### SWIGART PAPER COMPANY

*Chicago, Ill.*

### THE JOHNSTON PAPER COMPANY

*Cincinnati, Ohio*

### CHATHFIELD & WOODS COMPANY

*Cincinnati, Ohio*

### THE CLEVELAND PAPER COMPANY

*Cleveland, Ohio*

### CENTRAL OHIO PAPER COMPANY

*Columbus, Ohio*

### SEAMAN-PATRICK PAPER COMPANY

*Detroit, Mich.*

### CENTURY PAPER COMPANY

*Indianapolis, Ind.*

### BERMINGHAM & PROSSER COMPANY

*Kansas City, Mo.*

### BLAKE, MOFFITT & TOWNE

*Los Angeles, Cal.*

### ZELLERBACH PAPER COMPANY

*Los Angeles, Cal.*

### LOUISVILLE PAPER COMPANY

*Louisville, Ky.*

### THE E. A. BOUER COMPANY

*Milwaukee, Wis.*

### SWARTWOOD-NELSON PAPER CO.

*Minneapolis, Minn.*

### SEAMAN PAPER COMPANY

*Minneapolis, Minn.*

### W. V. DAWSON, LIMITED

*Montreal, Canada*

### THE ARNOLD-ROBERTS COMPANY

*New Haven, Conn.*

### THE ALLINC & CORY COMPANY

*New York City, N. Y.*

### BERTRAM BLAKE PAPER COMPANY

*New York City, N. Y.*

### GREEN, LOW & DOLGE, INC.

*New York City, N. Y.*

### LATHROP PAPER COMPANY

*New York City, N. Y.*

### MARQUANDT, BLAKE & DECKER

*New York City, N. Y.*

### LATHROP PAPER COMPANY

*Newark, N. J.*

### LINDSAY PAPER COMPANY

*Philadelphia, Penna.*

### THE PAPER HOUSE OF PENNA.

*Philadelphia, Penna.*

### A. HARTUNG & COMPANY

*Philadelphia, Penna.*

### WHITAKER PAPER COMPANY

*Pittsburgh, Penna.*

### BLAKE, MOFFITT & TOWNE

*Portland, Oregon*

### C. H. ROBINSON COMPANY

*Portland, Maine*

### THE ARNOLD ROBERTS COMPANY

*Providence, R. I.*

### CAUTHORNE PAPER COMPANY

*Richmond, Va.*

### R. M. MYERS & COMPANY

*Rochester, N. Y.*

### SEAMAN PAPER CO. OF MISSOURI

*St. Louis, Mo.*

### F. G. LESLIE PAPER COMPANY

*St. Paul, Minn.*

### CARPENTER PAPER CO. OF UTAH

*Salt Lake City, Utah*

### BLAKE, MOFFITT & TOWNE

*San Francisco, Cal.*

### BLAKE, MOFFITT & TOWNE

*Seattle, Wash.*

### MEEK & WHITNEY, INC.

*Springfield, Mass.*

### R. P. ANDREWS PAPER COMPANY

*Washington, D. C.*

### STANFORD PAPER COMPANY

*Washington, D. C.*

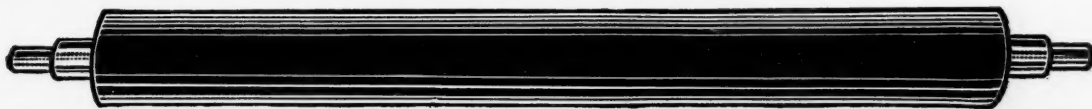
### CHAS. A. ESTY PAPER COMPANY

*Worcester, Mass.*





# Ideal Rollers



—the Ideal Hot-Weather Roller Combination



## IDEAL Typograph Rollers

Thousands of printers have overcome their summer roller difficulties with these heat and humidity resisting rollers. Usable as ductors and as distributors on all presses, also for form rollers with rubber type. Will not swell, shrink, or melt under any speed. Unaffected by inks, pigments or cleaning fluids. Need no ageing and no resetting after first adjustment. It's the one roller you can use summer or winter with equally good results.

## IDEAL GRAPHICS

—non-meltable form rollers

Graphic form rollers and Ideal Distributors are an unbeatable combination for ending your hot-weather troubles. Ideal Graphics are guaranteed not to melt, even during the very hottest weather. Graphics, while different in composition, are set, used, washed and handled like any other roller, and will give excellent year-around service. You need Ideals if you want better, longer lived roller equipment.

*There's an Ideal Roller for Every Printing Need*

## NEWS GRAPHIC Rollers

This roller—a recent addition to the Ideal family—is a definite solution of the newspaper publisher's roller difficulties. News Graphics stand up under long, high-speed runs even on the hottest days. Publishers seeking a roller capable of summer and winter use should investigate the greater service and economies this new type of roller affords.

## WATER BASE Ink Rollers

Every printer experienced in jobs requiring water base inks has long wanted an improved roller equipment for this class of work. Try our new Water Base Ink Roller in form and distributor positions. They eliminate swelling and stickiness, and are easily and quickly washed for color changes. If you use water base inks, you'll find this roller a big advance over any other you have tried.

Our Products are  
Fully Protected  
by United States  
Patents

# IDEAL Rollers

Our Free Book  
Points the Way  
to Greater  
Printing Profits



Write  
for it  
Today!

IDEAL ROLLER & MANUFACTURING CO.

Sole Selling Agents

General Offices  
and Plant No. 1  
2512 W. 24th Street  
Chicago, Ill.

THE AULT & WIBORG COMPANY  
NEW YORK CINCINNATI CHICAGO  
Branches in All Principal Cities

Plant No. 2  
22nd St. and 39th Ave.  
Long Island City  
New York

### IDEAL Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

### IDEAL Graphic Rollers

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt. IDEAL News Graphic Rollers are especially made for high speed newspaper presses.

### IDEAL Process Rollers

Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

### IDEAL Lithographic Rollers

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking-in or scraping.

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## **GOLD INK for CHRISTMAS TRADE**

**C**HRISTMAS advertising plans are already under way. Printers who can produce a good job of gold printing have an added advantage in bidding on work for the holiday trade.

HUBER'S REDIMIX GOLD INK consists of Gold Powder and Varnish. These are mixed by the printer when he runs the job. The result is a brilliant gold ink which works as easily as an ordinary ink, covers well in one impression and will not rub off. Its drying properties are balanced so that the ink dries hard over night, but will not dry on the press while running.

Write for prices and further details as to shade and proportions to use.

*Huber's Colors in use since 1780*

### **J. M. HUBER, Inc.** **Printing Inks**

**Dry Colors — Pressroom Specialties — Carbon Black**

**460 West 34th Street, New York City**

CINCINNATI

BOSTON

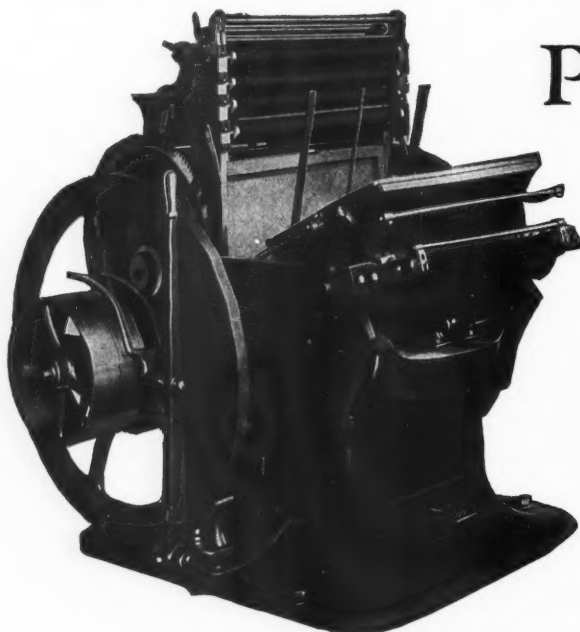
ST. LOUIS

CHICAGO

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## **Laureate and Colt's Armory**



## **PLATEN PRESSES**

*Versatile — Profitable*

**Thomson-National  
Press Co., Inc.**

**FRANKLIN, MASSACHUSETTS**

*New York Office: Printing Crafts Bldg., 461 Eighth Ave.  
Chicago Office: Fisher Bldg., 343 South Dearborn Street*

*Also Sold by All Branch Offices of the  
American Type Founders Co. and Barnhart Bros. & Spindler*

# Ludlow Typefaces of Distinction for Advertising Display

IF YOU are not availing yourself of the advantages of the Ludlow system for display and job composition, you are passing up an asset of real value in your work.

Not only will the Ludlow set advertising and job work in the most effective and, therefore, economical way, but it offers you a number of distinguished typefaces not otherwise available.

Among these faces are Ultra-Modern, the most legible of all types in the modernistic spirit; Nicolas Jenson, perhaps the finest of the roman types available today; Nicolas Jenson Bold and its italic, a spirited face for display lines; Nicolas Jenson Open, the handsomest open face on the market; Cameo, a good shaded letter in either roman or italic; Delphian, a title letter of rare grace. And there are in preparation others of equal merit.

Ask us for complete specimen showings and a booklet descriptive of the Ludlow system of slugline composition.

Ludlow Typograph Company  
2032 Clybourn Avenue, Chicago

## DISPOSITIONS Better workmen

Ultra-Modern [McMurtrie]

## MODERN DESIGNS New typefaces produced

Nicolas Jenson Light

## QUAKER CITY Holds celebration

Nicolas Jenson Bold

## ONE SPECIMEN *Showing many faces*

Nicolas Jenson Bold Italic

## INVENTIONS Reducing labors

Nicolas Jenson Open

## UNIFORM

Delphian Open Title

## COMPOSED Fine booklets

Ludlow Cameo

## HEADINGS *Final report*

Ludlow Cameo Italic





VIEW OF PLANT OF KELLY PRESS DIVISION, AMERICAN TYPE FOUNDERS COMPANY, ELIZABETH, N. J.

# KELLY AUTOMATIC PRESSES

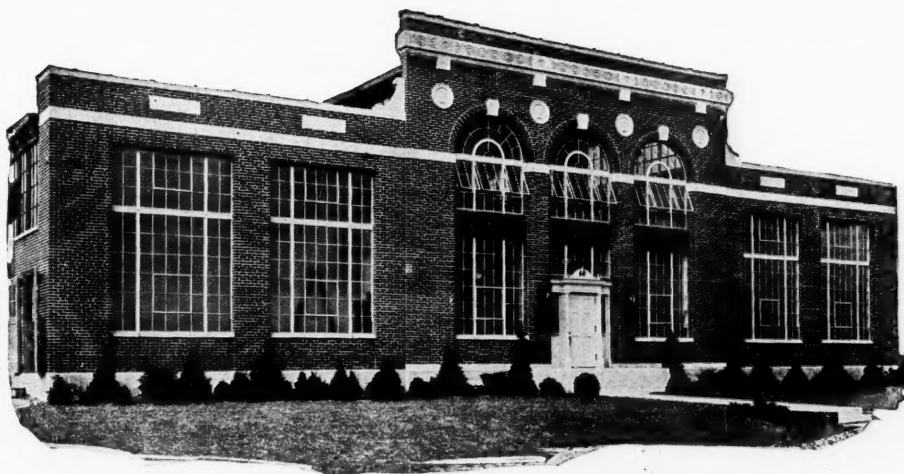
▲ Simple adjustments make Kelly Automatic Presses easy to handle. ▲ High operating speed and Kelly conveniences insure **LARGE PRODUCTION**. Safety Devices protect operator, stock, form and plates. ▲ Automatic Operating Control relieves the pressman of close mechanical supervision. ▲ Rigid impression, excellent distribution and **HAIRLINE REGISTER** contribute to the high quality of printing for which Kelly Presses are noted.



FOR SALE AT ALL SELLING HOUSES OF THE  
**AMERICAN TYPE FOUNDERS COMPANY**

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; SEARS COMPANY CANADA LIMITED,  
Toronto-Montreal-Winnipeg; ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand; CAMCO [MACHINERY] LIMITED,  
London, England; NATIONAL PAPER AND TYPE CO., Central and South America,  
Mexico, Cuba, Porto Rico and West Indies

SET IN BROADWAY AND BOONI HARLEQUINS



*Typical daylight plant designed and built by Austin. Good architectural appearance is a feature of Austin design*

## Meet the Problem of Profits with a Modern Plant of Your Own

What are your greatest handicaps to efficient, economical production?

Is high rent your bogie?

Does the layout of departments and machinery require extra carrying and handling, waiting at elevators, blocking of aisles?

Is the amount of natural light—daylight—less than it might be; is artificial lighting inadequate?

Are your employees prevented from doing their best work by poor ventilation?

Are power supply, delivery or other factors hindering you in greater or less degree?

Austin's unusual experience in the design and construction of printing plants enables this organization to offer valuable counsel to any printer who may be considering building a plant. Comparative costs, relative advantages of different types of construction, and other valuable information will be furnished gladly.

Under the Austin Method of Undivided Responsibility, architectural design, construction and equipment are all handled by this one organization. Low total cost, completion date within a specified short time, high quality of materials and workmanship, are all guaranteed in advance.

*Wire, phone the nearest Austin office, or mail the memo for full information*

**THE AUSTIN COMPANY, Engineers and Builders, Cleveland**

New York Chicago Philadelphia Detroit Cincinnati Pittsburgh St. Louis Seattle Portland  
The Austin Company of California: Los Angeles and San Francisco The Austin Company of Texas: Dallas

# AUSTIN

## Complete Building Service

	Memo to THE AUSTIN COMPANY, Cleveland—	We are interested in a	
	..... project containing..... sq. ft. Send me a personal copy of		
	"The Austin Book of Buildings." Individual.....		
	Firm..... City.....		

I. P. 9-28

# The mark of a dependable press



**Y**OU buy more than cylinders, gears and framework when you install a press. You buy impressions—quality impressions satisfactory to your customers—speedy impressions which will assure a margin of profit for you.

It is upon properly designed and dependable motor control that the performance of any press depends to a large degree.

With C-H Press Control the maximum speed for the job is pre-set: a safe margin of profit assured. The feeder is relieved of responsibility for the motor, and when allowed to concentrate on register, the quality of printing is uniformly high. And the dependability of C-H Control protects

against interruptions from motor breakdowns.

For these and other reasons, C-H Control assures maximum returns on any press, new or old—with any type motor, D. C. or A. C.

Write for complete information.

**The CUTLER-HAMMER Mfg. Co.**

*Pioneer Manufacturers of Electric Control Apparatus*

1249 St. Paul Avenue

MILWAUKEE, WISCONSIN

## CUTLER HAMMER



*The Control Equipment Good Electric Motors Deserve*



DISCRIMINATING BUYERS SAY

## *"Set This in Monotype"*

Good typography embraces good design, fitness, good taste and harmony. It is an essential part of good printing. Printers, Advertising Typographers and Trade Compositors operating Monotypes have at their command all the resources required to produce the best of typographic effects—with the added advantage that Monotype type is always new, with sharp and clear faces, for good printing. For very good reasons discriminating buyers of printing or typesetting now specify: "Set This in Monotype!"

<i>1928 IS Another Monotype Year</i>
--------------------------------------

**Lanston Monotype Machine Company**

*Philadelphia, Pa.*

## 14.28% More Output on Cylinder Presses

Automatic device eliminates offset on 89% of heavy forms; saves 0.5 hour per press on static—increases press speed 14.28%—electrically operated by press control button.

### Accept 30-Day Free Trial Offer

The owner of a Babcock 35 x 48 averaged 670 impressions per hour. He attached an Automatic Craig and got 791 impressions. His press time was charged at \$3.00, so he made \$3.60 more per day by automatic offset elimination.

In addition, he also killed static 100%. So his allowance of 0.5 hour per day for static trouble was not necessary. That added another \$1.50 a day to the press profit.

His pressman operates the Automatic Craig from the press control button. When the press starts, the electro-magnetic device (patented) starts the heater. When the press stops, the heater automatically stops. There is no other device like this one.

With it 920 cylinder press plants have done away with slip-sheeting on 89% of their heavy forms. So the device often takes one to three girls off the payroll.

### Accept 30 Days Free Trial

An apprentice pressman can attach the Craig in 15 minutes. You can put it on any Miehle, Kelly, Babcock, or other and use it 30 days without cost. See for yourself. There is no down payment, no deposit, no obligation. If you don't make money send it back.

Write us make and size of the press, kind of current, frequency and voltage. We will send full particulars, prices, and free 30 days' trial offer with 6 months' budget payment plan.

## Craig Sales Corporation

DEPT. I. P. 9

636 Greenwich Street

NEW YORK CITY

CRAIG SALES CORP., Dept. I. P. 9  
636 Greenwich St., New York, N. Y.

Please forward details of your 30-Day FREE Trial Plan for our consideration.

NAME .....

FIRM .....

ADDRESS .....

## Hair-line Register Quickly Obtained



Patented

Built in Three Sizes

38 x 50"

45 x 65"

50 x 75"

*The* **C**raftsman

### Line-up and Register Table

for Cylinder Printing,  
Offset Printing,  
Rotogravure and  
Lithography

The Craftsman Line-up and Register Table is the finest and most complete device of its kind. It can not be equaled for book, catalog and color printing. Its **geared accuracy** is meeting the exacting demands of the Offset Printer, the Lithographer and Rotogravure Printer.

It solves the problems of line-up and register; standardizes haphazard methods; eliminates time-consuming, painstaking handwork; speeds up production from Composing Room to Bindery; eliminates mistakes and creates harmony between these departments on questions of line-up and register, for its accuracy can not be questioned.

**Results:** A perfectly registered job delivered on time—profits safeguarded—pleased customers and your reputation for good printing maintained. Can you afford to be without it?

*Our illustrated and descriptive folder will tell you all about it. Just drop a line to*

## National Printers' Supply Co.

Makers of Printers' Registering Devices

748 Old South Building

Boston, Mass.

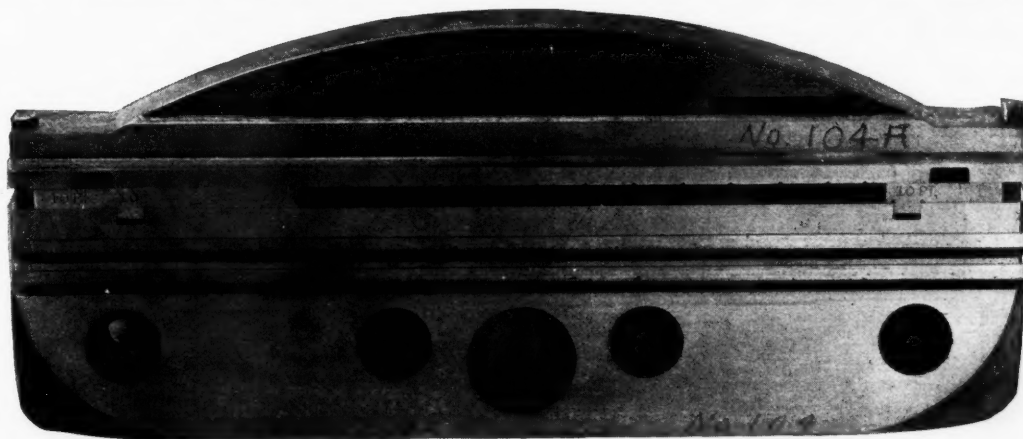
# A NEW DEPARTMENT

*Manufacturing Molds and Liners*



*Brown & Sharpe surface grinders and milling machines operating in our factory where Molds and Liners are made exclusively*

**Better Magazines, Molds and Liners for Less Money**



Our molds are guaranteed superior to any you have ever purchased in the past regardless of price. They are hardened by a special process—and each operation is performed by an expert. These molds are warranted not to warp under the most severe heat.

**PRICES:**

Universal Molds (illustrated) . . . \$ 90.00	Solid Liners . . . . . \$1.50
Recessed Molds . . . . . 100.00	Recessed Liners . . . . . 2.50

*Your money back if you are dissatisfied*

**Factory:** Cliff Street  
near Beekman

**RICH & McLEAN, Inc.**  
NEW YORK CITY

**Sales Office:** 15 Park Place  
near Broadway

CHICAGO, F. M. Joerndt  
5104 Barry Avenue

SAN FRANCISCO, Thos. F. Donahue  
200 Davis Street

PHILADELPHIA, Wm. W. Corter  
6106 Catherine Street

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



## *Increasing Popularity*

THE UNIVERSAL-PEERLESS ROTARY PERFORATOR has been the standard for forty years. Whenever slot-hole perforators are discussed the Universal-Peerless is the one that is given first consideration. And this popularity is deserved. With what other perforating machine can you get these guarantees and time-saving features —

Clean-cut perforation without a burr;  
 Guaranteed upkeep cost for maintaining a clean-cut perforation;  
 Perforating before printing, so flat and smooth that it can be run on an automatically fed press;  
 Adjustable for cutting out more or less stock, depending on the weight and grade of paper to be perforated;  
 Absolute accuracy on any kind of paper and for any number of lines of perforation;  
 And you get a Rotary Perforator at a price only a trifle higher than for an ordinary vertical Round-Hole Perforator;  
 We specialize in all styles of Perforating Machines.

*Write for prices and illustrated catalogue*

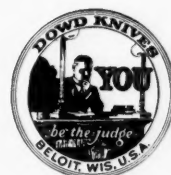
**NYGREN-DAHLY COMPANY**

218-230 North Jefferson Street, Chicago, Illinois

SUCCESSORS TO A. G. BURTON'S SON, INC., RAYFIELD-DAHLY COMPANY



it's a  
**DOWD**  
"Special  
A"



THE constantly increasing sale of the Dowd "Special A" Paper Cutting Knife can mean but this: that it gives more *accurate* service and *lasts longer*. Accuracy goes hand in hand with fine printing. Longer knife life means dollars and cents saving.

Good knives are an important part of good printing. Why not use the best?

## R. J. DOWD KNIFE WORKS

Makers of Better Cutting Knives Since 1847

BELOIT, WISCONSIN

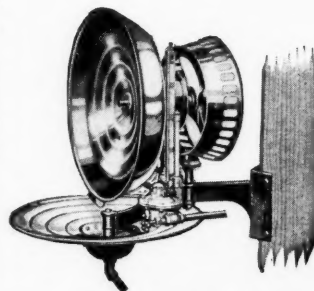
...and now come the BUSY months—

—with vacations mere memories; and sweltering summer days a thing of the past. The cool of the Autumn stirs activity; presses begin running full time; production must be carefully scheduled; deliveries must be promptly made.

Are you going through another year suffering from changing atmospheric conditions? Are you going to permit fluctuating humidity to continue to interfere with production . . . to cut down

profits . . . to disturb delivery promises . . . lose customers?

Now is the time to think of controlling humidity in your plant—now when business is on the "up and go." If you will investigate, you will find that a BAHNSON installation in your plant will cost very much less than you expect and the economies it creates are so many and so great in terms of dollars and cents that you cannot afford the risk of being without it.



**BAHNSON Humidifiers** provide the easiest, safest and most economical means of controlling humidity in printing plants. You should read our booklet . . . "Printing With Conditions Just Right."

*Let us tell you the part humidity plays in printing. Let us show you the high cost you are now paying by ignoring these scientific facts. Our booklet, "Printing With Conditions Just Right," is both interesting and enlightening. Write for it.*

**The BAHNSON Company, 93 Worth St., New York**

General Office and Factory: WINSTON-SALEM, N. C.

# THE BOSTON WIRE STITCHER LINE

Leaders  
for Many  
Years

These sizes are usually in stock for prompt shipment:	No. 2	Capacity $\frac{1}{4}$ in., power	No. 11	Capacity $\frac{3}{16}$ in., textile
	No. 3	Capacity $\frac{1}{2}$ in., power	No. 14	Capacity $\frac{1}{2}$ in., box, 12 in. arm
	No. 4	Capacity $\frac{1}{2}$ in., power	No. 15	Capacity $\frac{1}{2}$ in., box, 24 in. arm
	No. 5	Capacity $\frac{1}{2}$ in., foot power	No. 16	Capacity $\frac{1}{4}$ in., calendar
	No. 7	Capacity $\frac{3}{8}$ in., power	No. 17	Capacity $\frac{1}{4}$ in., multiple
	No. 10	Capacity $\frac{1}{4}$ in., small box	No. 18	Capacity $\frac{1}{2}$ in., multiple
	No. 19 Capacity $\frac{1}{2}$ in., heavy work			

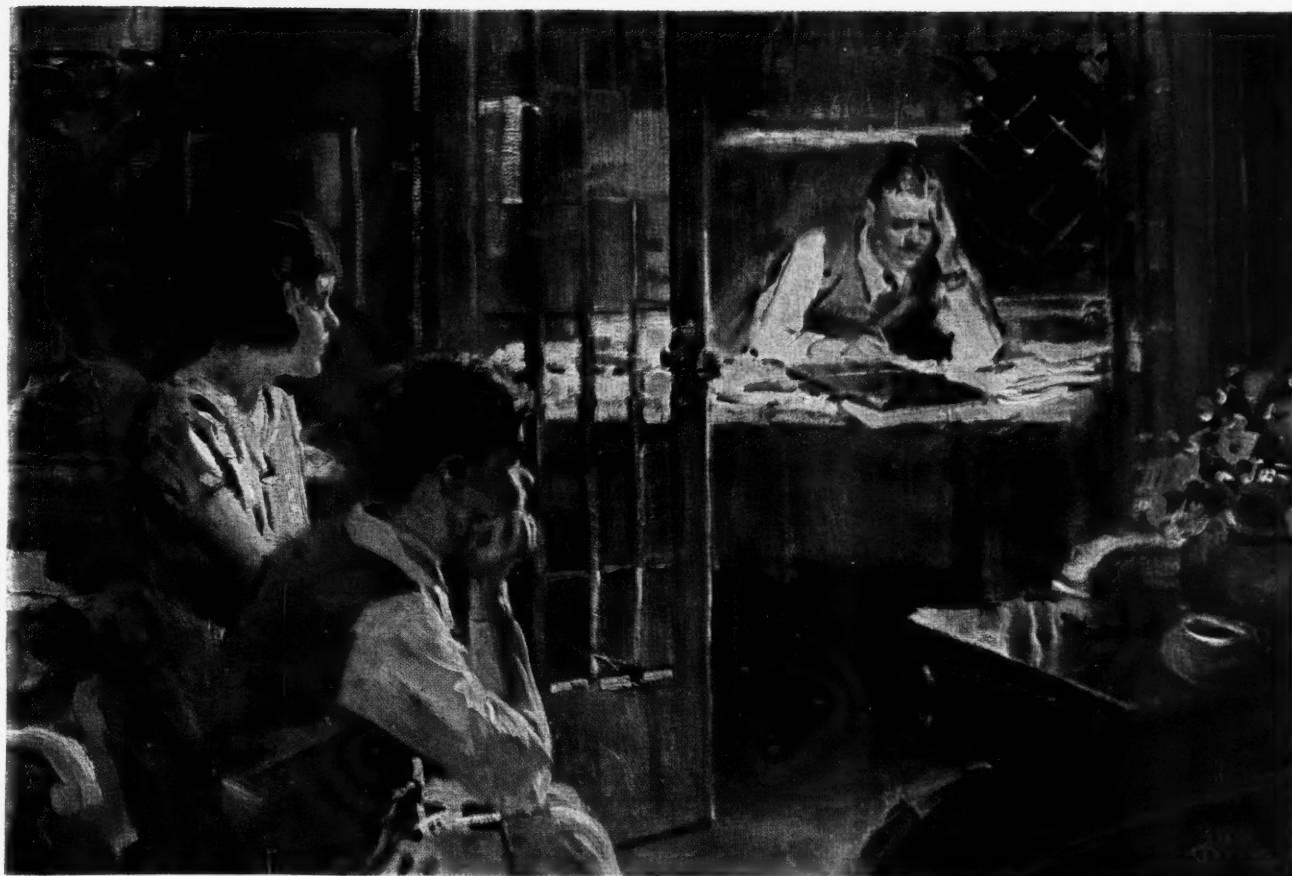
**SINGLE-HEAD and MULTIPLE-HEAD MODELS, meeting every requirement of modern printing office, bindery and factory work. Conveniences and the single-adjusting feature have made BOSTONS the FIRST CHOICE in this class of bindery equipment. Quality of product unequalled.**

GENERAL SELLING AGENT

**AMERICAN TYPE FOUNDERS COMPANY**

Sold also by Barnhart Brothers & Spindler, all selling houses; in Mexico and South America by National Paper and Type Company; in Canada by Sears Company Canada Limited, Toronto-Montreal-Winnipeg

SET IN BROADWAY AND BODONI BOLD MODERNISTIC BORDER HARLEQUINS



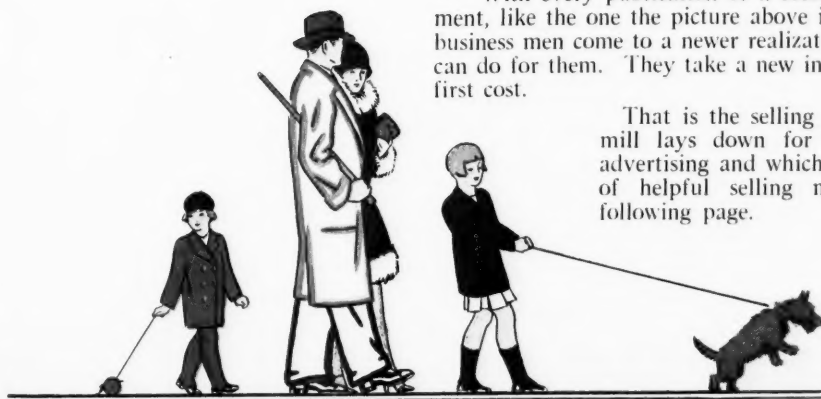
## When Business Is Better— *Home won't have to be an over-time office*

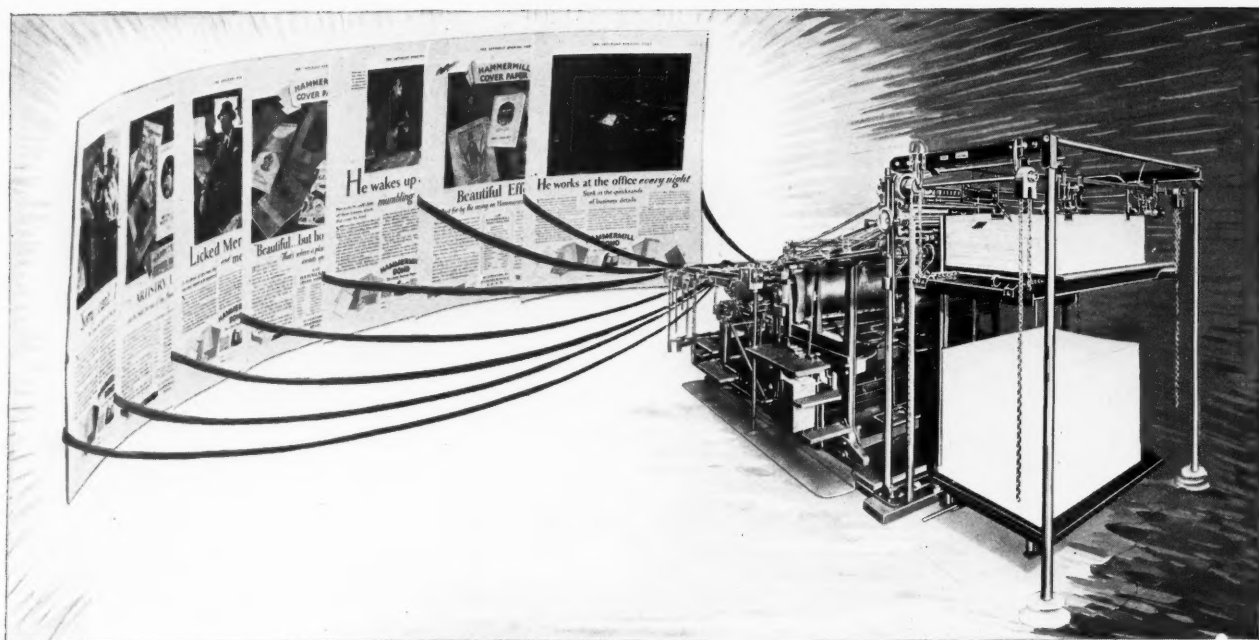
HE leaves early in the morning—he comes home late—and at all times his home is only an annex to the shop. He figures and re-figures every job. He puts his business worries into his quotations, then cuts his figures again before submitting them.

Worrying at home about orders, "taking out" the day's disappointments on the family, burning the midnight Mazda on ways and means of getting the price lower than the other man's will not cure the lack of profitable printing orders. Only salesmanship can do that. And, the Hammermill plan helps you and your salesmen.

With every publication of a colorful Hammermill advertisement, like the one the picture above is taken from, thousands of business men come to a newer realization of the job that printing can do for them. They take a new interest in results rather than first cost.

That is the selling background that Hammermill lays down for you through its national advertising and which it supports with the array of helpful selling material discussed on the following page.





## Hitch Your Plant to this Hammermill Advertising and keep your presses running

**H**AMMERMILL advertising is reaching the business man—the sales and advertising executive—the printing buyer with a message constructively designed to sell MORE PRINTING. The illustration on the first page of this insert is one of the four-color process pictures out of one of the colorful advertisements in the *Saturday Evening Post*. The copy story in the first part tells the business man to throw off the burden and drudgery of detail by using MORE PRINTED FORMS to increase efficiency and lower costs in his business.

Another series tells the sales and advertising executive—the printing buyer of the wide adaptation of Hammermill Papers for direct-mail purposes. It rightly emphasizes the ECONOMY of Hammermill, which enables the use of more

striking art work, larger editions, more colors in printing.

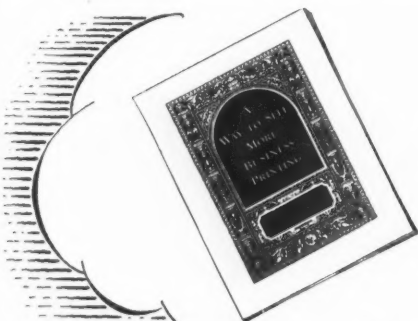
Tie-up to Hammermill advertising and follow up the lead to more business. Your customers and prospects are waiting for you to tell them how you can help them get more for their printing and advertising dollar. They want to know how you can help them standardize on paper needs through the use of Hammermill. And you'll find Hammermill practical and profitable to work with and to standardize on.

Hammermill sets about to make more business men want more printing. At the same time it makes available to you the means of saying to these same business men—"My shop does the kind of printing that Hammermill is telling you about."

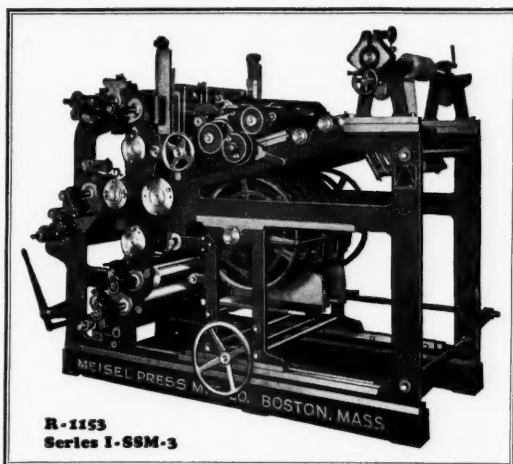
### Hammermill Helps

There are working kits of specimen letterheads, business forms, cover paper jobs, attractive announcements. There are big window display pieces that enable you to stop the passing eye. There are attractive mailing pieces ready for your own imprint, sample books to leave with your customers, copy ideas for your house organ or blotter. Back of all this there is the willing service of nearby Hammermill agents with large and varied stocks of the items you need either for a rush job or a long run.

The booklet "A Way To Sell More Business Printing" tells you how to hitch your presses to the constructive force of Hammermill's advertising. For a copy, ask the paper salesman who sells you your Hammermill papers, or write on your business letterhead to Hammermill Paper Company, Erie, Pennsylvania.







# IDEAL

Out of the many types of MEISEL presses the "All-size Rotary Press" in eight models is IDEAL for the following reasons:

1. Handles the paper from the web in sheet form.
2. Once through the machine for the maximum number of operations.
3. Simple web line.
4. A jobbing rotary press.
5. Speedy.
6. Provides for all the "Factors of Profit."

MEISEL machinery is IDEAL because in the construction has been assembled the perfections of over a generation of printing press engineering knowledge.

"MEISEL PRODUCTS ARE BUILT TO HELP THE PURCHASER"

**Meisel Press Mfg. Co., 944 Dorchester Ave., Boston, Mass., U. S. A.**

*Kindle the  
Holiday Spirit with  
Holiday  
Letterheads*

Goes  
Holiday  
Letterheads

**T**HE HOLIDAY SEASON is a selling season. Goes Holiday Letterheads — cheerful and colorful — radiate warmth and good cheer. They furnish exactly the right setting for a sales message, a greeting letter, or general correspondence at Holiday time.

You can help your customers move their Holiday merchandise and build good will — and at the same time develop a substantial, profitable Holiday business yourselves by bringing Goes Holiday Letterheads to their attention.

Send for Goes Holiday Letterhead Portfolio. Besides a wealth of beautiful letterhead designs, it contains a group of worth while sales and greeting letter suggestions. Write for it today.

USE  
**HOLIDAY LETTER HEADS**  
TO MOVE  
**HOLIDAY MERCHANDISE**  
AND  
**BUILD GOOD WILL**

**GOES LITHOGRAPHING COMPANY**  
35 West 61st Street (4150) Chicago, Illinois

# TRIMOSAW

*Your Production*  
is the only possible source of  
*Your Profits*



Ben Franklin  
Floor Model

**T**HE TrimO saw's purpose, and accomplishment, is to definitely increase production and therefore profit by increase of composition and presswork.

*What the Ben Franklin TrimO saw will do:*

Saw and trim slugs, leads, rule and border to absolute accuracy.

Saw shell, wood-mounted, or solid type-high stereotype plates to point measurement.

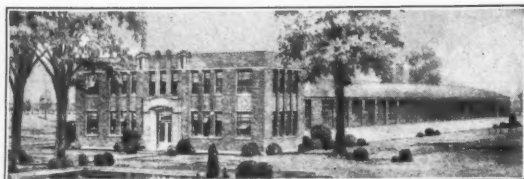
Miter up to twelve 6-point rules at one time.

Cut down quadded end of slugs, so will not print up.

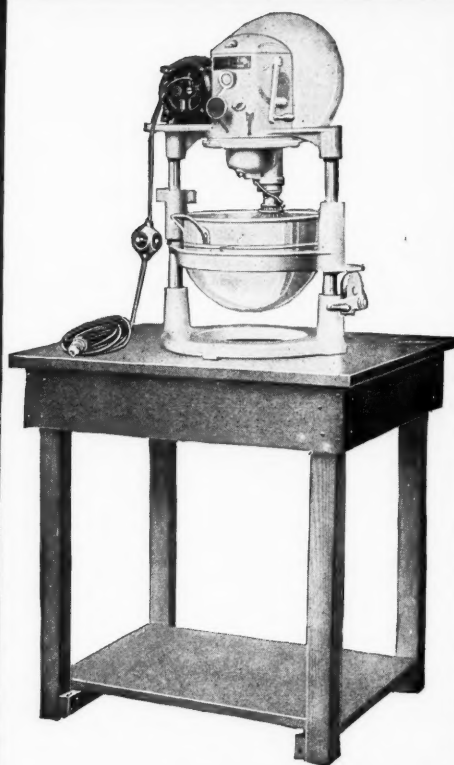
Outside mortises. Inside mortises.

Miters three complete borders (twelve pieces of 6-point) in one operation in much less time than one is made by hand.

**HILL-CURTIS CO.**  
MAKERS OF HIGH GRADE SAWING MACHINERY  
SINCE 1881  
**KALAMAZOO MICHIGAN**



The New Home of the TrimO saw



# READ

*The NEW*  
*Vertical*  
**INK MIXER**

*A small, ten-quart mixer, operated direct from an electric light socket and having a double-whirling mixing action that insures thorough incorporation of the various colors into one another.*

*Write for Catalog*

**READ MACHINERY CO.**

# HEIDELBERG

Feeds  
Prints  
Registers  
and  
Delivers  
Two  
Separate  
Sheets or  
Two  
Envelopes  
At Each  
Impression

It will pay you to investigate  
this versatile press—so get in  
touch with your nearest dealer

NEW YORK CITY  
Hoffman Type & Engraving Co.  
114 East 13th Street

SPRINGFIELD, MASS.  
New England Heidelberg Sales Co.  
395 Dwight Street

CLEVELAND  
Turner Type Founders Co.  
1729 East 22nd Street

DETROIT  
Turner Type Founders Co.  
5215 Fourth Avenue

CHICAGO  
Advance Printers Machine Shop  
721 South Dearborn Street

MINNEAPOLIS  
George W. Webster Company  
306-308 South 6th Street

DULUTH, MINN.  
Northwest Printers Service Co.  
108 North First Avenue (West)

WICHITA, KAN.  
Missouri Central Type Foundry  
703-9 East Murdock

ATLANTA, GA.  
Schroeter & Bro., Inc.  
223 Central Avenue

RICHMOND, VA.  
Pelouze Printers Supply Co.  
1204 East Franklin Street

TORONTO, CANADA  
Manton Bros.  
97-105 Elizabeth Street



## AUTOMATIC PLATEN

The Heidelberg Automatic Platen Company

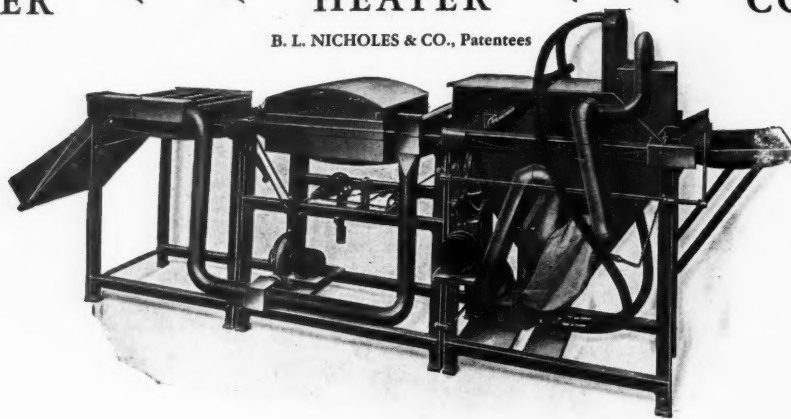
Printing Crafts Building, 461 Eighth Avenue

NEW YORK CITY

# The NICCO Automatic

## DUSTER      HEATER      COOLER

B. L. NICHOLAS & CO., Patentees



Produces embossed and engraved effects without the use of dies or plates, direct from printing press at press speed. Can be fed by hand or attached to all standard makes of automatic fed presses . . . Write for detailed particulars.

DEXTER FOLDER COMPANY 28 W. 23rd Street New York, N. Y.

## You Save About 35% by Buying This Semi-Steel Concentrated Large Letter Cabinet!

**T**HIS Thompson Cabinet, No. 12008-S, is a real necessity and a profitable investment for the plant requiring fonts which cannot be put in full-size cases.

The extra-strong cases, 22 in number, have 3-ply water-proof bottoms. Each case is equipped with rollers on steel runs, which permit a case with 75 lbs. or more of type to be pulled out easily by one hand.

The extra-deep body allows any case to be pulled out to expose contents and still have support from the runs over three-quarters of its depth (as illustrated).

Division strips are adjustable and 18 pt. thick, engaging in upright grooves in compartment sides. These grooves are spaced to permit adjustment of the division strips by 6 pts.

Each case front is equipped with routed label holders.

These cases are particularly recommended for script types, especially those of large size. When used for script types each letter of the alphabet and each numeral should be separated by a quotation quad. This makes composition and distribution easier and is a precaution against damaging type.

This cabinet is equipped with electric fixtures over cases, but without lamp. Cabinet top is arranged as a bank for convenience in assembling long lines on galleys, for broadsides, posters, scareheads, etc.

**STANDARD EQUIPMENT:** 22 Large Letter Cases, size 40 x 16½ inches outside, with rollers and routed label holders at each end. Light over cases.

**Finish:** Antique Oak or Olive Green Lacquer Enamel.

**Dimensions:** Floor space, 43¾ x 30 inches.

Height over-all, 51 inches.

**NOTE.**—For economy this cabinet can be supplied without rollers under the cases at a corresponding reduction in price.

For Sale by Independent Dealers  
and Type Founders the World Over



*Thompson Cabinet Company*, Ludington, Mich., U. S. A.



**AVAILABILITY**

**COLOR HARMONY**

**STRENGTH**

**BEAUTY**

**SECURITY**

**5 POINTS  
FOR**

**Silvertono  
ENVELOPES**

# Silvertone's

## Five Winning Points

- 1** Silvertone envelopes are sturdily made, with wide, well-gummed seams and a silvery clasp.
- 2** The distinctive beauty of Silvertone envelopes makes your mail stand out on any desk, yet the cost is surprisingly low.
- 3** Silvertone Stock has the strength and weight to carry it through the mails in first class condition. Because of its characteristic color, it will not show post office handling.
- 4** The silver-gray color of a Silvertone Envelope harmonizes with every color in the spectrum. It is the ideal background for attractive color printing.
- 5** Nationally distributed. Available in clasp, catalog, and every commercial style. All sizes.

The  
**STANDARD  
ENVELOPE**  
Manufacturing Company  
1660 E. 30th Street Cleveland, Ohio

### These prominent houses stock Silvertone

Appleton, Wis.  
Marshall Paper Company  
Baltimore, Md.  
Hubbs & Corning Co.  
Boston, Mass.  
D. R. Munroe Company  
Buffalo, N. Y.  
Union Paper & Twine Co.  
Charleston, S. C.  
Paul E. Trousche  
Chicago, Ill.  
Chicago Paper Company  
Chicago, Ill.  
The F. C. Traver Paper Co.  
Cincinnati, Ohio  
The Chatfield & Woods Co.  
Cleveland, Ohio  
The Standard Envelope Manufacturing Company  
Columbus, Ohio  
Scioto Paper Company  
Dallas, Texas  
E. C. Palmer Company, Ltd.  
Detroit, Michigan  
The Union Paper & Twine Company

Duluth, Minn.  
Peyron Paper Company  
Grand Rapids, Mich.  
Carpenter Paper Company  
Indianapolis, Indiana  
C. P. Leck Paper Company  
Kansas City, Mo.  
Birmingham & Presser Co.  
Louisville, Ky.  
Louisville Paper Company  
Milwaukee, Wis.  
The W. F. Neckie Paper Co.  
Nashville, Tenn.  
The Standard Envelope Manufacturing Company  
New Orleans, La.  
E. C. Palmer & Co., Ltd.  
New York, N. Y.  
Charles F. Hubbs & Co.  
Omaha, Neb.  
Field-Hamilton-Smith Paper Co.

Philadelphia, Pa.  
A. Hartung & Company  
Philadelphia, Pa.  
The J. L. N. Smythe Co.  
Pittsburgh, Pa.  
The Standard Envelope Manufacturing Company  
Richmond, Va.  
Cauthorne Paper Co.  
Richmond, N. Y.  
Hubbs & Hastings Paper Company  
San Francisco, Calif.  
General Paper Company  
St. Louis, Mo.  
Acme Paper Company  
Springfield, Mass.  
Meek & Whitney  
Syracuse, N. Y.  
J. & E. B. Garrett Company  
Toledo, Ohio  
The Standard Envelope Manufacturing Company  
Troy, N. Y.  
Charles F. Hubbs & Co.  
Washington, D. C.  
Stanford Paper Company

THE STANDARD ENVELOPE MFG. CO.  
1660 East 30th Street • Cleveland, Ohio  
(Send this coupon direct to the factory or your nearest distributor, attached to your letterhead).  
Please send me samples of Silvertone envelopes.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

The Wetter is more than an ordinary Numbering Machine—it is an accurate piece of mechanism, and if properly used cannot fail to give perfect results.

**Boston  
Model**



Sold by All Dealers

# WETTER

LOW PLUNGER

## Numbering Machines

Can be "locked" in the form the same as type and sometimes with type—enabling you to Number and Print at One Operation. Will also produce your numbering quicker. Will prevent your work being seen by competitors. In every way more satisfactory than sending work out to be numbered.

**Wetter Numbering Machine Co.**

Atlantic Ave. and Logan St.  
Brooklyn, N.Y., U. S. A.

Will work on any Standard Make Press and give you that satisfaction you have a right to expect from this well-made Numbering Machine.

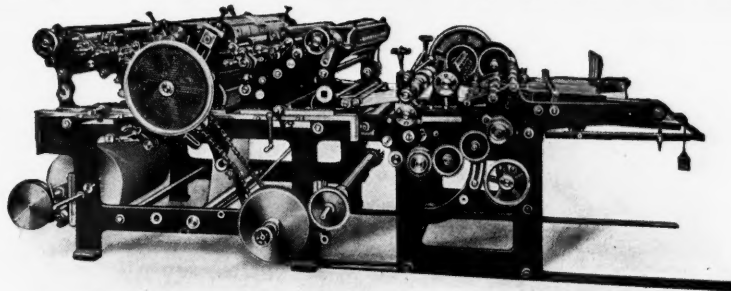
## All-Size Rotary Printing Machine

For printing one or two colors at the same time from the roll with Crossway and Lengthway

Model  
**RQ**

Cutter and Sheet Delivery or Rewinding, with attachment for Opaque-Aniline color printing.

Price within  
easy reach  
of every  
medium-sized  
printing plant



SIZES:  
31½ inches  
and  
39½ inches  
in width

OUTPUT—3,000 to 15,000 feet per hour according to quality of paper. Lightest tissue to heaviest papers. Regular plates and type may be used. The work produced is high-grade. Make-ready is practically eliminated and the most accurate register is procured. Fully automatic. Write or call for samples of work done on this machine. We guarantee all our products to give entire satisfaction.

For sale  
exclusively by . . .

**Howard D. Salins Golding Printing Machinery**  
608 South Dearborn Street  
CHICAGO, ILLINOIS

Telephone  
HARRISON 5936

# Huebner Plate Making Equipments and Technical Service

## Cameras

Precision Composing Camera  
Commercial Composing Camera

## Processes

Color Separation Process  
Cutout and Poster Process  
White Top Correction Method  
Cut Cost Reproduction Methods  
Color Analysis and Reconstruction  
System  
Color Atlas

## Photo Composers

Precision Photo Composer  
Utility Photo Composer  
Commercial Photo Composer  
Econogroup Photo Composer

## Image Positioners

## Automatic Exposure Controllers

## Coating Machines

## Proof Presses

## Offset and Letter-Press Uniting Machines

## Chemistry for Photo Composing and Offset Printing

## Operation Procedure for Key-men

## Predeter- mined Register for Image Positioning

is the key to Photo  
Composing method;  
without it any Photo  
Composer is useless.



## We Challenge

all exponents of the hand  
transfer method to equal  
by that method the quality  
of work, time and cost of  
press plates carrying re-  
peats, or combination  
prints, made by the new  
H-B Photo Composers.



## We Challenge

all makers and users of  
so-called competitive  
plate-making machines to  
equal the quality and va-  
riety of work, time and  
cost of making plates as  
produced by H-B Photo  
Composers.

## Among the Users of H-B Equipment:

Rolph-Clark-Stone, Ltd.  
Toronto, Canada  
Goes Lithographing Company  
Chicago, Illinois  
Niagara Lithograph Company  
Buffalo, N. Y.  
American Lithographic Company  
New York, N. Y.  
Ichida Offset Printing Company  
Osaka, Japan  
Toppan Printing Company  
Tokio, Japan  
Magill-Weinsheimer Company  
Chicago, Illinois  
Forbes Lith. Mfg. Company  
Boston, Mass.  
R. R. Heywood Company  
New York, N. Y.  
Strobridge Litho. Company  
Cincinnati, Ohio  
Otis Lithograph Company  
Cleveland, Ohio  
Sale Lithograph Company  
Buffalo, N. Y.  
Stockinger Photo Eng. Company  
New York, N. Y.  
Latham Lith. & Ptg. Company  
Long Island City, N. Y.  
Erie Litho. & Ptg. Company  
Erie, Penna.  
Woodward-Tiernan Company  
St. Louis, Mo.  
Donaldson Litho. Company  
Newport, Ky.  
Harris Litho. Company  
Toronto, Canada  
Einson-Freeman Company  
New York, N. Y.  
Methodist Book Concern  
Cincinnati, Ohio  
Providence Lithograph Company  
Providence, R. I.  
Henderson Lithograph Company  
Cincinnati, Ohio

*Many of these concerns operate  
two or more H-B Patents Com-  
pany equipments of various types.*

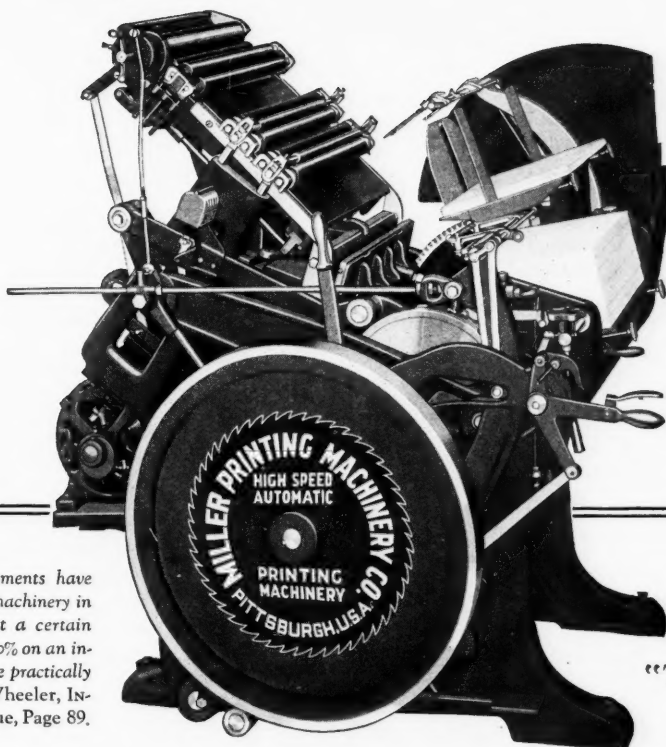
# Huebner-Bleistein Patents Company

344 Vulcan Street, Buffalo, New York, U. S. A.

Ansley Wilcox, *President*

Wm. C. Huebner, *Secretary and General Manager*





"Such radical improvements have been made in printing machinery in the past ten years that a certain return of from 25% to 50% on an investment in them can be practically guaranteed."—H. L. Wheeler, INLAND PRINTER, July Issue, Page 89.

"The Printer's Greyhound"

## Miller Master-Speed Jobber

**T**HE statement quoted above from Mr. Wheeler's article entitled "Getting the Most From Your Equipment Investment," appearing in the July issue of The Inland Printer, is of timely interest to printers generally.

Although Mr. Wheeler makes no direct reference to the "Printer's Greyhound," there are a thousand or more Miller Master-Speed users in this country who will readily affirm it justly merits this distinction.

Incorporating in its design all the master ideas of present-day printing-press construction, simple withal to a marked degree, and operating in the lowest price group of printing-press wage schedules, it is not difficult to understand how or why the "Printer's Greyhound" contributes more impressions per hour at a lower unit cost than any other press in its class.

Write for the complete Miller Master-Speed story—it will prove interesting to every printer desirous of "getting the most from his equipment investment."

### SPECIAL DATA

Maximum speed per hour . . up to 3,600

Average net production per hour  
2,000 to 2,500

(Dependent on nature of work, stock, etc.)

Largest sheet . . . . . 11 x 17 inches

Smallest sheet . . . . . 3¼ x 5½ inches

Distribution

4 form rollers with distributors

(Option of cylinder-press type table  
distribution or disc)

Motor . . . . . 1½ H. P., 1740 r. p. m.

Floor space . . . . . 58 x 71½ inches

Net weight including motor . 3,000 lbs.

Shipping weight including motor  
3,550 lbs.

Descriptive Matter, Prices and Terms on Request

## Miller Printing Machinery Co.

(NAME CHANGED FROM MILLER SAW-TRIMMER COMPANY)

PITTSBURGH, U. S. A.

ATLANTA, 203-204 Throver Bldg.  
BOSTON, 603 Atlantic Avenue  
CHICAGO, 40 South Clinton Street

DALLAS, 509 South Akard Street  
LOS ANGELES, Printing Center Bldg.  
DETROIT, 619 Wayne Street

NEW YORK, 60 Beekman Street  
PHILADELPHIA, 141 N. 12th Street  
SAN FRANCISCO, 613 Howard Street

Miller & Richard, Toronto, Winnipeg, Vancouver

Lanston Monotype Corp., Ltd., London, England

## Calendar of Convention

September 13, 14 and 15—Convention International Association Electrotypers at Hotel Shelby, Detroit.

October 1 to 5—Convention United Typothetae of America in Quebec, Can.

October 11, 12 and 13—Convention American Photo-Engravers Association, Cleveland.

October 17 to 19—Convention and Exposition Direct Mail Advertising Association, Philadelphia.

# BRUCE BARTON

*on Printers  
in the October Issue*

**T**HIS is a buyers' market; production facilities again surpass the public's power to absorb. Success in business is, therefore, dependent upon, and measured by, ability to sell—to outsell in competition in supplying the prevailing need or to create new sales by suggesting additional needs. In every line the leading effort is to evolve more effectual appeals and to determine upon the handling of the buyer that is most certain to land his orders. Constructive thought along these lines is doubly imperative upon the printer, for he not only has his own production to dispose of, but he is an increasing factor in the marketing of all others.

Helpful articles on the selling of printing have been published in recent issues of this magazine. It was logical to assume such material would be welcomed by the progressive element of printedom, so thoroughly represented by the subscription list of "the leading business and technical journal of the world in the printing and allied industries." It has been welcome, as many letters expressing appreciation of our getting at the heart of the situation effectively testify.

What has been done, however, is more or less introductory. A high mark, both with respect to material already presented along this line and as a standard for our own future efforts, will be established in the October issue in which Bruce Barton, famous author and an official of a big advertising agency having constant relations with printers, will discuss printing salesmanship. He not only comments on printers' salesmen and their methods, but goes beyond and discusses the printer himself, and the part he plays in the selling program.

Where would you expect better reading, or sounder ideas respecting the most important angle of your business? The statements of Mr. Barton, quoted verbatim from an interview with our representative, amplified as to details by those of his production manager, the well-known and capable William C. Magee, are studded with ideas that are golden in their effect.

Anticipate the October issue with more than the usual amount of satisfaction.

J. L. FRAZIER  
Editor

MILTON F. BALDWIN  
Associate Editor

## THE INLAND PRINTER

Vol. 81 No. 6

SEPTEMBER, 1928

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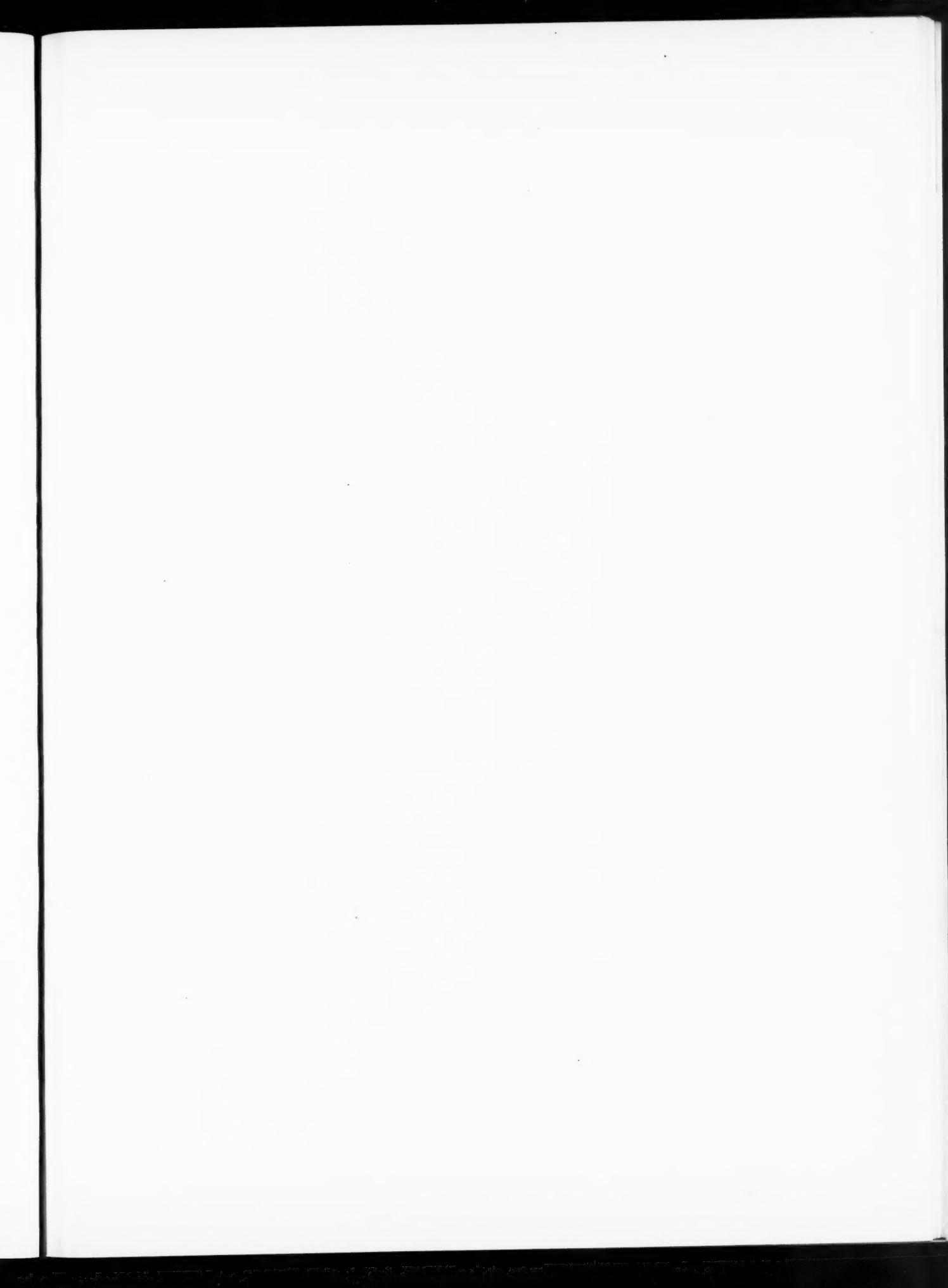
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## Published by THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois

Terms: United States, \$4 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5 a year; single copies, 50 cents.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyright, 1928, by The Inland Printer Company.





## *The Lure of Color*

By HARRY SCHAEFFER

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